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Anhui Polytechnic University

硕士学位论文

题目 《徽派版画》（导言及第一章）英译实践报告

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**A Report on the C-E Translation Practice
of Hui-style Prints(Preface & Chapter 1)**

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致 谢

行文至此，落笔为终。回首论文写作的点点滴滴，心中感慨万千。这一路走来，虽不乏艰辛与挑战，但更多的是收获与成长。在此，谨以最诚挚的谢意，献给那些在我学术旅程中给予我帮助与支持的人们。

“师者，所以传道授业解惑也。”首先，我要向我的导师张凤梅教授致以最高的敬意。入学以来，导师以其渊博的学识、严谨的治学态度和宽厚的师者风范，为我点亮了学术之路的明灯。从论文选题到框架搭建，从案例选取到字句推敲，导师始终以耐心与智慧为我指引方向。每当我陷入迷茫或遇到瓶颈时，导师总能以高屋建瓴的见解和细致入微的指导，助我拨云见日，豁然开朗。导师的教诲如春风化雨，润物无声，不仅让我在学术上受益匪浅，更让我深刻领悟到治学与为人的真谛。

“随风潜入夜，润物细无声。”其次，我要感谢安徽工程大学外国语学院各位老师。在研究生阶段的学习中，他们以深厚的学术造诣和无私的奉献精神，为我打开了知识的大门。从翻译理论的深入剖析到实践技能的细致打磨，从文化艺术翻译的审美意蕴到科技工程翻译的精准严谨，老师们精心规划课程，认真传道授业，以渊博的学识和严谨的态度为我指明了学术的方向。

“相知无远近，万里尚为邻。”此外，我还要感谢与我并肩前行的同学们。在论文写作的过程中，我们互相鼓励、共同探讨，彼此分享经验与心得。特别感谢我的室友们和同门们，他们的陪伴与帮助，让我的研究生生活充满了温暖与力量。正是这份同窗之情，让我在学术的道路上不再孤单。

“谁言寸草心，报得三春晖。”最后，我要将最深切的谢意献给我的家人。他们始终以无条件的爱与支持，为我筑起坚实的后盾。无论我身处顺境还是逆境，他们总是默默守护，给予我无尽的鼓励与安慰。正是他们的理解与包容，让我能够心无旁骛地投入到论文写作中，顺利完成这一阶段的学术任务。

“路漫漫其修远兮，吾将上下而求索。”纸短情长，言不尽意。本论文的完成，凝聚了太多人的心血与期望。在此，我再次向所有帮助过我的人致以最诚挚的感谢！未来，我将以更加坚定的步伐，在人生的道路上砥砺前行，不负韶华，不负众望。

摘 要

本次翻译实践选材于周小牧编著的《徽派版画》，徽派版画属于安徽省非物质文化遗产项目。作为一本面向大众的非物质文化遗产普及读物，该书系统介绍了徽派版画的发展历程与制作技艺。译者选取了导言及第一章作为翻译文本进行英译，旨在向读者介绍徽派版画的背景与发展历史。节译部分包含大量与徽派版画相关的专有名词及专业术语，同时多处使用四字格、引用文言文句段，语言简练、逻辑严密、层次分明，既符合信息型文本的特征，又兼具表达型文本的特点。

在翻译过程中，文化特色词、四字格及文言引文的翻译构成了此次翻译实践的三大难点。针对版画相关的文化特色词，译者注重术语的准确性和文化背景的传达，通过纸质词典与电子工具相结合、平行文本与逆向查证相补充的多维验证方法确保译文词汇表述的准确性与专业性。对于一些难以直接对应的文化概念，译者采用释意注解的方式，帮助目标语读者理解其深层含义。在对古籍名称的翻译上，译者力求抓住书名中最具代表性的文化意象，确保译名在目标语中产生相似的认知效果，通过对书名内涵的概括，传达出源文本的关键信息，以激发读者对中国古籍文化的兴趣。针对四字格的翻译，译者采用提炼核心、转换词性、再现修辞三种策略，成功克服了四字格结构紧凑、意涵丰富的翻译难题，使译文既保留了原文的意境，又符合目标语的表达习惯。在文言引文的翻译中，译者首先通过语内翻译破解文言密码，继而运用语义补偿和删减合译等技巧进行语际转换，在保留核心信息的同时显化文言文隐含的逻辑关系，使其既符合现代读者的语言习惯，又保留原有的文学魅力。

通过此次翻译实践，译者在多个方面获得了深刻体会与显著提升。首先，对徽派版画的深入理解增强了译者对中国传统文化的认识与文化自信。其次，翻译能力得到全面提升，尤其是在处理复杂技法描述和文化背景信息方面，逐步掌握了在保留原文文化内涵的同时使译文符合目标语表达习惯的方法。最后，希望本次实践中总结的经验能为同类型文本的翻译提供一定的借鉴与参考。

关键词：《徽派版画》；信息型文本；文化特色词；四字格；文言引文

Abstract

This translation practice is based on *Hui-style Prints* by Zhou Xiaomu. Hui-style prints are listed as a provincial-level intangible cultural heritage project in Anhui province. As a popular non-fiction book on intangible cultural heritage, the work systematically introduces the development and techniques of Hui-style prints. The translator chose the preface and the first chapter for English translation, aiming to present the background and historical development of this art form. The excerpt is primarily informative, with expressive features, containing numerous proper nouns, technical terms, and four-character words, as well as quotations from classical Chinese texts. The language is concise, and the logic is tight and well-structured.

The translation of culture-specific words, four-character phrases, and classical Chinese quotations constituted the three major challenges in this translation practice. For culture-specific words, the translator ensured accuracy through multidimensional verification using both print and digital resources, supplemented by parallel text analysis and reverse verification. For cultural concepts lacking direct equivalents, paraphrasing and annotations were provided to facilitate target readers' comprehension of deeper meanings. In translating ancient book titles, the translator strove to capture the most representative cultural imagery, ensuring the translated titles would evoke similar cognitive effects in the target language. By distilling the essential meaning of the titles, key information from the source text was effectively conveyed to arouse readers' interest in Chinese classical culture. For four-character phrases, the translator employed three strategies: extracting core meaning, converting parts of speech, and reproducing rhetorical devices. These approaches successfully addressed the translation challenges posed by the compact structure and rich connotations of four-character phrases, preserving the original artistic conception while conforming to target language conventions. Regarding classical Chinese quotations, the translator first conducted intralingual translation to decipher the classical text, then applied techniques such as semantic compensation and logical abbreviation during interlingual translation. This process maintained core information while clarifying implicit logical relationships in the classical Chinese, making the content accessible to modern readers without compromising its literary charm.

Through this practice, the translator gained deeper understanding of traditional Chinese culture and significantly improved translation competence, particularly in handling technical descriptions and cultural references while preserving source text

essence. The experience accumulated may serve as reference for similar translation projects.

Key Words: *Hui-style Prints*; Informative Text; Culture-specific words; Four-character phrases; Classic Chinese quotation.

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第一章 任务简介

1.1 源文本来源

本次翻译实践源文本选自周小牧编著的《徽派版画》，该书由时代出版传媒股份有限公司与安徽科学技术出版社联合出版，于2020年7月首次印刷。经多方查证，目前尚未发现该书的英译版本，因此本次翻译属于首译。全书共分为四章，译者选取了导言及第一章内容作为翻译材料进行英译。原文共计10223个汉字，译文为6971个单词，符合翻译硕士论文的字数要求。

徽派版画是安徽省黄山市的地方传统美术，于2006年11月5日被安徽省人民政府批准列入安徽省第一批省级非物质文化遗产名录，编号为VII—8。为系统展示安徽省丰富的非物质文化遗产，安徽省文化和旅游厅与安徽出版集团安徽科学技术出版社共同策划并实施了“安徽非物质文化遗产丛书”出版工程。该丛书旨在面向大众普及非遗知识，首批出版包括传统技艺类、传统美术类和传统医药类三卷。其中，《徽派版画》属于传统美术卷，同卷还包括《徽州篆刻》、《杜氏刻铜》及《安徽剪纸》。丛书在编写过程中力求兼顾准确性与生动性、知识性与故事性，同时注重技艺与人物相结合，文字叙述与画面呈现相呼应，艺术评价与地方特色描述相融合。通过多角度的呈现方式，丛书全方位展示了安徽省优秀的非物质文化遗产，既讲好了安徽故事，也向世界传递了中国文化的独特魅力。

1.2 源文本简介

作为一本面向大众的非物质文化遗产普及读物，《徽派版画》从多个维度系统介绍了安徽省级非物质文化遗产项目——徽派版画的发展历程与制作技艺。全书围绕历史渊源、制作流程、艺术特征、文化价值、现代传承及代表人物等六个方面展开，全面展现了徽派版画的独特魅力。全书共分为四个章节：第一章重点介绍徽派版画的背景与历史沿革；第二章深入剖析徽派版画的艺术特点；第三章概括徽派版画的分类及其表现形式；第四章探讨徽派版画的传承与未来发展。

本实践报告节选了导言及第一章内容进行英译，旨在向读者介绍徽派版画的背景与发展历史。该部分从徽派版画的发祥地——徽州地区的地理环境、人文风貌及物产资源出发，结合当时的社会文化背景，详细阐述了徽派版画的起源与发展脉络。

书中描绘了徽派版画从萌芽到鼎盛，再到逐渐衰落的历史进程，并强调其在继承传统版画技艺的基础上，注重与中国画的融合与创新。通过对徽派版画艺术的深入解析，读者不仅能够领略其独特的美学价值，还能深刻理解其背后的文化内涵与历史积淀。作为中国传统版画的重要流派，徽派版画不仅展现了徽州地区深厚的文化底蕴，更以其独特的艺术风格和丰富的文化价值，成为中华民族传统艺术宝库中一颗璀璨的明珠，其艺术成就与文化传承意义，值得被更多人了解与珍视。

1.3 实践意义

1.3.1 艺术保护与传承

通过翻译非物质文化遗产项目，译者深入了解了徽派版画的发展历史与制作工艺。这一过程不仅帮助译者及周围人群更好地铭记和保护中国传统技艺，还能通过翻译传递徽派版画的细节，促进其传承。徽派版画以安徽徽州为中心，其影响范围远超徽州地域，在中国美术发展史上占据着不可替代的重要位置。通过翻译和传播，可以让更多人认识到徽派版画的艺术价值和文化意义，从而激发公众对传统技艺的保护意识，推动其在当代社会中的传承与发展。

1.3.2 文化传播与交流

徽派版画是徽州文化的重要组成部分，具有独特的艺术风格和深厚的文化内涵。对其进行译介，有助于帮助海外读者了解这一重要的非物质文化遗产，增进他们对中国传统文化和艺术的理解。通过翻译，不仅能够推动徽派版画在国际范围内的传播，还能促进中外学者对其展开深入研究与讨论，进一步丰富跨文化交流的内容。通过翻译这一桥梁，徽派版画所蕴含的历史故事、文化符号以及艺术理念得以跨越语言障碍，为更多人所理解和欣赏，从而促进不同文化之间的对话与互鉴。

1.3.3 技能锻炼与提升

本次翻译实践涉及大量与徽派版画相关的专有名词和文化背景描述，例如版画技法、相关书名以及文言典故等。译者通过查阅大量资料，尝试运用多种翻译方法和技巧，力求在准确传递原文信息的同时，提升译文的表达效果。这一过程锻炼了译者的翻译技巧、跨文化理解能力以及解决复杂翻译问题的能力，同时积累了类似文化领域翻译的宝贵经验。在翻译过程中，译者发现，翻译此类文化普及读物时，除了要确保专有名词和术语的准确性外，还需注重译文的可读性和普及性，以吸引更多读者的兴趣，使徽派版画得以在新的文化背景下焕发活力。

第二章 译前准备

译前准备是翻译过程中不可或缺的关键环节。为确保翻译质量，译者在选定文本后并未立即着手翻译，而是通过多次通读源文本、查阅相关背景资料，深入理解其内容与内涵，从而明确整体翻译思路。本次翻译实践的译前准备工作主要包括以下几个方面：首先，对源文本的类型及语言特点进行分析，明确其作为非物质文化遗产普及读物的文体特征；其次，查阅与徽派版画相关的平行文本，了解其历史背景、艺术特色及文化价值；再次，选择适合的翻译工具，如词典、语料库及翻译软件，以提高翻译效率；最后，构建术语库，系统整理与徽派版画相关的专有名词及专业术语，确保术语翻译的准确性与一致性。这些准备工作为后续翻译实践奠定了坚实基础。

2.1 文本类型及特点分析

在翻译研究领域，文本类型理论由德国功能主义学派代表人物凯瑟琳娜·赖斯(Katharina Reiss)在其著作《翻译批评：潜力与制约》中首次提出。赖斯将文本划分为信息型(informative)、表达型(expressive)和操作型(operative)三种主要类型(Reiss, 2004: 25)。本次翻译实践的源文本《徽派版画》以信息型文本为主，兼具表达型文本特点。作为面向大众的非物质文化遗产普及读物，其主要功能是传递徽派版画的历史背景、发展历程及相关知识，语言平实简练，注重逻辑与信息的清晰传达。同时，书中对徽派版画艺术价值和文化内涵的描写具有表达型文本特征，语言富有艺术性和情感色彩，体现了作者对徽派版画的艺术感知与情感表达。

从词汇层面看，源文本包含大量徽派版画专有名词及专业术语，提升了文本的学术性和专业性，但也增加了翻译的难度，特别是书名的翻译，如何在简洁表达中准确传递其文化内涵和艺术特色，成为翻译中的一大难点。此外，文本中频繁使用四字结构，这些结构简洁凝练、富有节奏感，既增强了文学性，又蕴含丰富的文化内涵，为翻译带来了形式与内容双重挑战。从句法层面看，源文本引用了大量经典文献中的文言句段，语言简练却意蕴深远，既提高了文本的文学性，也增加了文化深度。这些文言句段往往通过简短的语言传达复杂的思想情感，对译者的语言转换能力提出了较高要求。从篇章结构看，源文本逻辑紧密、层次分明，段落之间层层

递进，主题明确。这种严谨的结构设计虽有助于信息的清晰传递，但也要求译者在翻译过程中准确把握原文的逻辑关系，确保译文的结构连贯性。

综上所述，源文本在词汇、句法和篇章结构上的特点，既体现了其作为信息型与表达型文本的独特性，也为翻译实践带来了多方面的挑战，为后续案例分析中的难点提供了理论依据。

2.2 平行文本查阅

“平行文本”是翻译研究中的重要概念，这类文本可为译者提供专业术语、表达方式及文体风格的参考，帮助其更好地理解源文本内容，并在译文中再现源文本的语言特点和功能。

在本次翻译实践中，译者通过查阅大量中英文平行文本，为翻译徽派版画相关内容奠定了基础。中文平行文本主要包括学术著作、期刊文章及多媒体资源。例如，《中国版画》《版画技法》《中国新徽派版画》等著作提供了丰富的版画背景知识和专业术语参考，帮助译者系统了解版画技艺；《徽派版画艺术形式与语言研究》《芜湖铁画中的徽派版画元素研究》等期刊文章则深入探讨了徽派版画的历史发展及文化传承，使译者对国内学者的研究现状有了更清晰的认识。此外，译者还通过“今日版画”“国际学院版画联盟”“中国版画艺委会”等微信公众号观看版画制作视频，欣赏版画珍品，进一步加深了对徽派版画艺术形式与文化内涵的理解。

在英文平行文本方面，译者重点参考了国外版画领域的权威著作。例如，Antony Griffiths 的 *Prints and Printmaking* 一书为版画术语的翻译提供了重要参考，同时也帮助译者了解西方版画的发展历史及其与中国版画技艺的差异；Donald Saff 和 Deli Sacilotto 的 *Prints: History and Process* 一书通过 600 多幅版画作品详细探讨了版画技术的发展与应用；Paul Coldwell 的 *Printmaking: A Contemporary Perspective* 一书则从当代艺术家的视角出发，分析了版画的创作方法及其在当代艺术中的表现形式，启发了译者对徽派版画当代意义的思考。

通过对比分析中英文平行文本，译者不仅了解了版画领域的专业术语和表达方式，还深入理解了徽派版画的艺术特色与文化价值，为翻译实践提供了重要的理论支持和实践参考。

2.3 翻译工具选择

近年来，翻译工具的快速发展为译者提供了极大的便利，显著提高了翻译效率，但同时也对译者的工具选择与运用能力提出了更高要求。合理选择并运用翻译工具，对于提升翻译质量和工作效率至关重要。由于本次翻译实践的源文本涉及大量徽派版画的文化特色词汇及文言引文，译者综合运用了多种翻译工具，以确保翻译的准确性与专业性。

首先，译者通过查阅纸质词典，如《朗文当代高级英语词典》《陆谷孙英汉大词典》和外研社的《新世纪汉英大词典》，对复杂词汇的释义、一词多义现象以及术语的常规表达进行了详细查证，为翻译提供了可靠的语言支持。

其次，译者充分利用了多种电子工具辅助翻译。例如，通过百度、必应、CNKI 百科、术语在线及 ChatGPT 等搜索引擎和平台，广泛搜索源文本中出现的专有名词和专业术语，深入了解其背景信息，确保在充分理解原文语境的基础上进行翻译，力求准确传达作者原意。针对文言引文的翻译，译者借助“文心一言”等工具将其先进行语内转换，辅助译者对文言段落的理解，极大地提高了翻译效率。此外，译者还利用 Trados Studio 和 MemoQ 等翻译记忆库工具，建立了个人专业名词及术语库，确保术语翻译的一致性和精确性。同时，通过雪人翻译工具对专业名词和术语进行整理归纳，并将其导入全文翻译中，进一步提高了翻译效率，减少了重复劳动。

最后，译者通过谷歌、维基百科等平台进行逆向查证，输入英文术语查阅相关图片及文字说明，验证其与中文表述内容的一致性。这种方法在翻译涉及版画技艺的内容时尤为有效，确保了译文在文化和技术层面的准确性。

通过综合运用上述翻译工具，译者不仅提高了翻译效率，还确保了译文的专业性和准确性，为高质量完成翻译实践提供了有力支持。

2.4 专有名词及术语表构建

构建专有名词及术语表是译前准备中至关重要的环节，术语的准确性和一致性直接影响翻译的质量与可读性。译者深刻认识到，若术语翻译不统一，后续翻译任务将难以顺利开展。由于源文本涉及人名、地名以及与徽派版画相关的专有名词和术语，例如“图绘”“图考”“绣像”“绘像”“出像”“全像”“图像”“补相”

“增相”“纂图”“图解”“画谱”等，还包括《纂图互注荀子》《镌新编全相霞笺记》《元本出相琵琶记》等古籍名称，译者通过翻译工具和平行文本查证相结合的方式，逐一核实并整理这些术语的英文表达。

为确保术语翻译的准确性和一致性，译者将文中涉及的专有名词及术语以表格形式列出，将其归为三类，分别为：古籍名称、版画相关术语、人名及地名，便于读者查阅。译者还与同组内选择相似翻译文本类型的同学进行讨论，互补共建术语库。通过反复查证和校对，最终形成了统一的术语表，为后续翻译实践提供了可靠参考。专有名词及专业术语表详细内容见附录表一。

第三章 案例分析

本章将系统分析并深入阐释翻译实践过程中遇到的核心挑战与应对策略，重点围绕文化特色词、四字格及文言引文的翻译展开。译者遵循“发现问题——分析问题——解决问题”的思路，通过对具体案例的深入分析，结合翻译理论与实践经验，提出针对性的解决方案。本章旨在系统梳理翻译难点及其应对策略，为类似文本的翻译实践提供参考与借鉴。

3.1 徽派版画文化特色词的翻译

在初次接触源文本时，译者察觉到文本中蕴含了丰富的版画艺术文化元素，其中涉及大量专有名词和特定文化词汇。特别是文中频繁引用的古籍文献，不仅展现了作者深厚的版画史研究功底，更对译者的专业素养提出了极高要求。面对众多带有版画插图的古籍书名翻译，译者深感这一翻译任务具有相当的挑战性。正如纽马克所指出的，“文本翻译的大部分工作都是在词汇层面完成的(Newmark, 2001: 35)。”然而，词汇翻译并不仅仅是找到一个与源语词汇对等的译入语词汇，而是需要在特定语境中深入理解其含义，才能准确传达原文的语义。

文化特色词是指那些反映特定文化现象、体现文化认知或折射某种生活方式的词语(姚喜明, 2010: 53)。这类词汇往往承载着深厚的文化内涵，翻译时需要特别关注其文化背景和语境意义，以避免语义流失或误解。在翻译过程中，译者通过多方查证、释意注解、书名内涵概括等方式，力求准确传达原作的词汇表达，帮助读者准确理解版画相关的文化特色词，从而更好地了解版画的历史文化背景，并对徽文化产生更浓厚的兴趣。

3.1.1 多方查证，力求准确

本次翻译实践以徽派版画为主题，文本中包含了大量专业术语和专有名词，这对译者的专业素养提出了较高要求。译者应具有良好的翻译素养，在涉及专有名词和术语时要多方查证、反复核实，避免出现差错导致误译(梁真惠, 董雅洁, 2025: 141)。为确保译文的准确性与专业性，译者采用了多元化的翻译工具与方法：首先，依托权威纸质词典(如《朗文当代高级英语词典》、《陆谷孙英汉大词典》和外研

社的《新世纪汉英大词典》）进行基础词义考证；其次，借助电子工具（包括百度、必应、CNKI 百科、术语在线、ChatGPT 等）进行术语查证与释义拓展；再次，通过平行文本对比分析，确保术语使用的规范性；最后，运用谷歌、维基百科等平台进行逆向查证，从文化内涵和技术准确性两个维度对译文进行验证。这种系统化的翻译工具应用策略不仅显著提升了翻译效率，更为确保译文的专业性和准确性提供了有力保障。

例 1：《徽派版画》

初译：*Huizhou Printmaking*

改译：*Hui-style Prints*

分析：由于未检索到“徽派版画”这一专有名词的现存统一翻译，译者采用了系统化的考证方法，综合运用了纸质词典、电子资源、学术文献和专业平台等多方查证途径。译者首先通过权威词典《新世纪汉英大词典》获取基础术语参考，确定了“print, printmaking, engraving”三个候选译名。随后，通过百度百科、必应等电子资源进行验证，发现“print”是最常用的对应译名，且附有详细的发展史及相关图片记载。为进一步确认术语使用的准确性和规范性，译者深入查阅了《徽派版画艺术形式与语言研究》《芜湖铁画中的徽派版画元素研究》等学术文献，并参考了“今日版画”“国际学院版画联盟”“中国版画艺委会”等专业微信公众号，发现 printmaking 和 prints 的使用频率较高，这为译者的术语选择提供了重要参考。在初译阶段，译者基于前期考证结果，采用了 printmaking 的译法。然而，通过研读 Antony Griffiths 的 *Prints and Printmaking* 等平行文本，译者深入理解了 prints 与 printmaking 的区别：prints 作为名词更准确地指代版画这一艺术形式，而 printmaking 则更强调制作过程。结合源文本内容，译者最终确定使用 prints 这一表述，因其更符合源文本对徽派版画艺术形式的整体性描述。

对于“徽派”的翻译，由于“徽派版画”以安徽徽州为中心，其艺术特色深深植根于徽州文化，译者最初采用 Huizhou 的译法，这一地理标识虽能准确反映版画的地域渊源，但考虑到“徽州”这一地理概念在现代语境中的淡化，以及源文本不仅涉及传统技艺还包含现代发展，最终确定使用 Hui-style prints 这一更具包容性的译法。这一译法既保留了地域文化特征，又突出了其作为艺术流派的独特性。

要避免书名和标题误译的一个不可缺少的条件是：除了正确的方法和必要的技巧之外，一定要以不辞辛劳，一丝不苟的精神去作调查研究。这种决心和毅力，在处理个别难译的书名和标题时尤其重要(郭著章, 1984: 24)。译者在处理这一翻译任务时，正是秉持着这种精神，通过大量搜索和查证，确保译名的准确性和文化适应性。通过系统化的术语考证和多维度的验证，译者最终确定 *Hui-style Prints* 这一译名，既准确传达了徽派版画的艺术特征，又符合术语使用规范，为这一传统艺术形式的国际传播提供了准确的术语支撑。

例 2: 清道光以前，徽派版画除书籍插图外，另有一个流行用途是运用于避邪图、吉祥图、神佛图、绣花图、酒牌叶子、龙凤喜帖等多方面。

初译： Before the Daoguang period of the Qing Dynasty, in addition to book illustrations, Hui-style prints were also widely utilized in various applications, including talismans, auspicious symbols, pictures of deities and Buddhas, embroidery pictures, drinking cards, and wedding invitations featuring dragons and phoenixes.

改译： Before the Daoguang period of the Qing Dynasty, in addition to book illustrations, Hui-style prints were also widely utilized in various applications, including talismanic designs, auspicious motifs, religious iconography, embroidery patterns, drinking game plates, and dragon-phoenix wedding announcements.

分析：翻译这句话的主要难点在于准确传达徽派版画多种用途的文化内涵，特别是“避邪图”“吉祥图”“酒牌叶子”等具有浓厚中国文化特色的术语。这些术语不仅涉及版画技艺，还与中国传统文化、民俗信仰密切相关。

译者通过多方查证，力求准确传达这些专业术语的内涵。首先查阅了专业文献，了解这些术语的具体含义和文化背景。例如，通过《中国版画史》了解到，“避邪图”在明代徽州地区常以钟馗捉鬼为主题，采用套色木版印刷技术，具有鲜明的艺术特色。其次参考了《徽派版画艺术研究》等学术著作，获取相关术语的英译参考。例如，该书中将“酒牌叶子”译为“drinking game plates”，并详细介绍了其形制和使用方法。然后，通过 CNKI 检索相关研究论文，如《徽派版画中的民俗图像研究》《明代酒牌叶子艺术特征分析》等，了解学界对这些术语的处理方法。此外，还与小组中选取类似文本的同学进行分享交流，借鉴他们的翻译经验。初译中“drinking cards”未能反映“酒牌叶子”的文化特色；“pictures of deities and Buddhas”未能体现徽派版画在宗教题材上的艺术成就。改译版本有显著改进。首先，“talismanic designs”

既保留了“避邪”功能，又突出了设计艺术性，如明代徽州版画中的门神画就兼具驱邪功能和艺术价值；“drinking game plates”准确反映了“酒牌叶子”的文化背景和具体用途，使用“plates”而非“cards”，更准确反映其形状及材质特征；“religious iconography”采用专业术语，准确传达了“神佛图”的宗教艺术特征。译者通过多方查证，既保留了原文的文化特色，又确保了译文的准确性和专业性。

3.1.2 释意注解，力求达意

在翻译版画文化特色词时，译者发现直接翻译往往难以完整传达词汇的文化内涵。这些特色词承载着深厚的文化底蕴和特定的艺术语境，简单的字面对应容易导致“形似而神不似”的结果，使得译文意义含糊不清，影响跨文化交际效果。正如王银泉(2006: 74)所指出的，翻译中若只注重文字表面的对应，往往难以准确传达原文的深层含义。在这种情况下，释意注解成为一种必要的策略。这种翻译方法基于源语言和目标语言之间语言习惯和表达方式的差异，通过在译文中添加必要的解释说明，将源语作者认为理所当然而目标语读者可能感到陌生或难以理解的意义清晰地传达出来。在处理版画艺术中的文化特色词时，释意注解尤为重要，它不仅是传递文化内涵的必要手段，更是实现有效跨文化交际的关键。通过补充必要的背景信息和专业解释，译者能够在保留原文文化特色的同时，确保目标读者能够准确理解这些特色词所承载的丰富内涵，从而达到最佳的翻译效果。这种方法既尊重了源语文化，又考虑了目标读者的认知背景，在文化忠实度和读者接受度之间取得了良好的平衡，为版画艺术的国际传播和交流提供了可靠的语言支持。

例 3：木刻画主要用作书籍插图、年画、信笺、经咒及供养受持笺等用途。

初译：Woodcut prints are mainly used for book illustrations, New Year pictures, decorative stationery, Buddhist mantras and annotations on offering and upholding.

改译：Woodcut prints are mainly used for book illustrations, New Year pictures, decorative stationery, Buddhist mantras and devotional papers for offerings and spiritual practice.

分析：本句翻译的主要难点在于“供养受持笺”这一具有浓厚佛教文化特色的术语的准确传达。这一术语包含了复杂的宗教仪式概念，需要准确解释其功能和用途。“供养”指信徒向佛菩萨供奉物品的仪式，“受持”则表示接受并持守佛法教

海的修行实践，而“笺”则指用于这些宗教活动的专用纸张。初译中“*annotations*”一词过于宽泛，未能准确反映“笺”作为宗教活动专用纸张的特性。其次，“*offering*”虽然可以表示“供养”，但缺乏必要的宗教语境。“*upholding*”的译法未能准确传达“受持”所包含的接受并持守佛法教诲的深层含义，容易造成目标读者的误解。针对这些问题，译者采用了释意注解的方法进行改译。将“供养受持笺”译为“*devotional papers for offerings and spiritual practice*”，这一翻译有显著改进：使用“*devotional papers*”准确传达了其作为宗教活动专用纸张的特性，其中“*devotional*”一词恰当地表达了其宗教属性；“*for offerings*”解释了“供养”的仪式含义；“*spiritual practice*”则恰当地表达了“受持”所包含的修行实践意义。这种翻译方法既保留了术语的文化特色，又通过补充说明确保了目标读者的理解。

例 4：最后，印刷版画需要用墨，墨也是徽州的特产之一。明代徽州的墨大致分为三类：一类为文人的“自怡墨”，如汪太涵的“千秋阁”、程孟阳的“古松煤”、李长衡的“慎娱室”等……

初译：Finally, making these prints needs ink, which is also a specialty of Huizhou. In the Ming Dynasty, Huizhou ink was generally divided into three types: one is the “Self-pleasing Ink” of literati, such as Wang Taihan’s “Qianqiu Pavilion”, Cheng Mengyang’s “Ancient Pine Coal”, and Li Changheng’s “Shenyu Studio”.

改译：Finally, making these prints needs ink, which is also a specialty of Huizhou. In the Ming Dynasty, Huizhou ink was generally divided into three types: one is the “Self-pleasing Ink” of literati, such as Wang Taihan’s “Studio of a Thousand Autumns”, Cheng Mengyang’s “Ancient Pine Coal”, and Li Changheng’s “Cautious Entertainment Room”¹.

脚注 1：In traditional Chinese culture, literati often gave elegant names to their studies or residences, and used these names to title their works or collections, such as ink sticks or inkstones, just as Wang taihan and Li Changheng did. Among them, “a Thousand Autumns” implies eternity, and “Cautious Entertainment” emphasizes moderation and self-discipline during relaxation to avoid excessive indulgence.

分析：本句翻译的难点主要体现在以下两个方面：首先，“千秋阁”和“慎娱室”等文人斋馆名称承载着深厚的文化内涵，简单的音译难以传达其含义。“千秋”暗示永恒，“慎娱”则体现了文人修身养性的理念，强调休闲娱乐时的节制和自律。

其次，这些斋馆名称与墨品的关联反映了中国文人文化的独特传统，需要向目标读者解释这种文化现象。

初译中“Qianqiu Pavilion”和“Shenyu Studio”的直译虽然保留了原文发音，但未能传达名称背后的文化意蕴。更重要的是，缺乏必要的文化背景说明，目标读者难以理解这些斋馆名称与墨品之间的关系，也无法领会其中蕴含的文人情怀。改译中，译者通过解释性翻译和脚注说明，将“千秋阁”译为“Studio of a Thousand Autumns”，不仅保留了原名的诗意，还通过“Thousand Autumns”传达了永恒的意义。“Cautious Entertainment Room”则表达了“慎娱”所强调的节制和自律理念。添加的脚注进一步解释了文人斋馆命名的文化传统，阐明了这些名称与墨品之间的关系，使目标读者能够更好地理解其中的文化内涵。这种处理方式体现了翻译中的文化调适策略。通过解释性翻译，在目标语中重建了源语的文化语境；通过脚注说明，为读者提供了必要的文化背景知识。这种方法既保留了原文的文化特色，又确保了译文的可读性，在文化忠实度和读者接受度之间取得了良好平衡。从功能对等的角度来看，改译版本更好地实现了原文的交际功能。它不仅传达了基本信息，还保留了原文的文化负载，使目标读者能够像源语读者一样，理解并欣赏这些文人斋馆名称所蕴含的深意。

例 5：凡带有插图的书籍，根据内容题材，多被命名为图绘、图考、绣像、绘像、出像、全像、图像、补相、增相、纂图、图解、画谱等……

初译：Books with illustrations are often named based on their content and themes, such as drawings, illustrated researches, embroidered portraits, painted portraits, printed images, complete portraits, images, supplementary portraits, additional portraits, compiled illustrations, illustrated explanations, illustrated catalogue.

改译：Books with illustrations are often named based on their content and themes, such as illustrated compendium(Tu Hui), pictorial investigation(Tu Kao), embroidered portraits(Xiu Xiang), painted images(Hui Xiang), engraved illustrations(Chu Xiang), complete illustrations(Quan Xiang), pictorial representations(Tu Xiang), supplementary portraits(Bu Xiang), augmented images(Zeng Xiang), compiled illustrations(Zuan Tu), illustrated explanations(Tu Jie), and painting manuals(Hua Pu).

分析：这一例句的翻译难点主要在于原文包含了 12 个具有浓厚版画文化特色的专业术语，每个术语都承载着特定的文化内涵和功能特征，简单的直译难以准确传达其丰富含义。这些术语虽然都与插图相关，但在具体功能和用法上存在细微差别，

例如“图绘”与“纂图”都涉及系统性的插图，但前者强调图谱的系统性，后者侧重编纂过程，这些差异需要在翻译中予以体现。

针对这些难点，译者采用了释意注解的方法，并使用对比图表（见表1）来清晰展示各个术语的中文解释、初译和改译版本，使读者能够一目了然地理解翻译过程和改进之处。首先，译者对每个术语进行了深入分析，准确理解其具体含义和使用场景。例如，通过考证发现“图绘”强调系统性图谱，常用于地理、植物等领域的图谱类著作，而“纂图”则侧重编纂过程，多用于大型类书或百科全书的插图编纂。其次，在翻译策略上，译者采用了“解释说明+拼音注释”的双重方法，既提供了易于理解的英文解释，又通过拼音注释保留了中文术语的文化特色。在具体术语处理上，译者通过选择恰当的英语词汇来传达术语的特定含义。例如，使用“compendium”体现“图绘”的系统性，用“investigation”反映“图考”的研究性质，以“engraved illustrations”表达“出像”所强调的版画技艺特征。同时，译者还特别注意保持术语翻译的一致性，所有术语都采用相同的翻译格式，便于读者理解和比较。改译版本相较于初译有显著改进，更加准确传达了术语的特定含义，如将“图考”译为“pictorial investigation”而非简单的“illustrated researches”，更能体现其研究性质，而且在专业性上也得到了提升，还如“engraved illustrations”比“printed images”更能准确反映“出像”的版画技艺特征。这种处理方法既尊重了源语文化，又考虑了目标读者的需求，实现了文化传播和学术交流的双重目的。

表1 专业术语释义表

名称	含义	初译	改译
图绘	指以图画为主的书籍，通常包含系统的图像资料和简要的文字说明。多用于地理、植物、器物等领域的图谱类著作。	Drawing	Illustrated Compendium (Tu Hui)
图考	通过图像进行考证研究的书籍。这类书籍往往结合图像和文字考证，用于文物鉴定、历史研究等领域。	Illustrated Research	Pictorial Investigation (Tu Kao)
绣像	特指书籍中精美的人物肖像插图。因刻画精细如刺绣而得名，多用于人物传记、小说等文学作品。	Embroidered Portrait	Embroidered Portraits (Xiu Xiang)

绘像	泛指书籍中的手绘插图，不限于人物肖像。与"绣像"相比，工艺要求相对较低。	Painted Portrait	Painted Images (Hui Xiang)
出像	强调通过版画技艺制作的插图。"出"字体现了版画制作过程中图像从版上转印出来的特点。	Printed Image	Engraved Illustrations (Chu Xiang)
全像	指书籍中所有内容都配有插图，实现图文并茂。常见于通俗读物和启蒙教材。	Complete Portrait	Complete Illustrations (Quan Xiang)
图像	泛指书籍中的各种插图，是最通用的术语。可以包括手绘、版画等多种形式的图像。	Image	Pictorial Representations (Tu Xiang)
补相	在已有内容基础上补充添加的插图。多用于修订再版时增补新插图的情况。	Supplementary Portrait	Supplementary Portraits (Bu Xiang)
增相	在原有插图基础上新增的插图。与"补相"相似，但更强调数量的增加。	Additional Portrait	Augmented Images (Zeng Xiang)
纂图	系统编纂的插图集。强调插图的系统性和完整性，多用于大型类书或百科全书。	Compiled Illustration	Compiled Illustrations (Zuan Tu)
图解	通过插图来解释说明文字内容的书籍。插图与文字内容紧密结合，互为补充。	Illustrated Explanation	Illustrated Explanations (Tu Jie)
画谱	专门传授绘画技法的书籍。通常包含大量示范性插图，用于指导绘画学习和创作。	Illustrated Catalogue	Painting Manuals (Hua Pu)

3.1.3 书名概括，力求传神

原作在讲述徽派版画的过程中列举了众多典籍书名，这些带有版画插图的作品不仅展示了徽派版画独特的艺术风格，也体现了徽州地区深厚的历史文化底蕴。但

这些书名的翻译对译者来说是一个很大的挑战，书名之所以难译有多方面的原因，比如有时意义难以确定，不了解书名背后的涵义，有时意义虽然明确但却难以表达等。书名除了精确、精彩之外，还要讲究精炼，切忌拖泥带水。只有精炼，才能醒目，才能富有效力。为了精炼，译者有时可以改变原文的表达方式，有时可以删除一些无关紧要的细节内容(周晔，孙致礼，2009: 33)。在翻译过程中，译者通过查阅相关文献和文化背景资料，力求在保留原书名文化特色的同时，提供清晰易懂的译文。这不仅有助于概括书名的文化内涵，还能帮助读者更好地理解徽派版画及其背后的历史文化。

例 6: 《寄园寄所寄》载：“徽处万山中，绝物农桑利，薅茗之外惟墨……”

初译: According to records in *Jiyuan Ji Suo Ji*, “Among the myriad mountains of Huizhou, there exists precious agricultural techniques, producing not only high-quality tea leaves but also ink”.

改译 1: According to records in *Records from My Temporary Abode Jijuan(Jiyuan Ji Suoji)*, “Among the myriad mountains of Huizhou, there exists precious agricultural techniques, producing not only high-quality tea leaves but also ink”.

改译 2: According to records in *To the Garden, to What I Am Given(Jiyuan Ji Suoji)*, “Among the myriad mountains of Huizhou, there exists precious agricultural techniques, producing not only high-quality tea leaves but also ink”.

分析: 这句话的翻译难点在于对《寄园寄所寄》这一书名的准确翻译。书名不仅是文本的标识，更是文化内涵和历史背景的浓缩。要想避免书名和标题的误译，必不可少的一条就是反复通读原作全书或全文，不彻底弄清楚全书或全文的内容就不要轻易动笔，否则就会出现差错或笑话(郭著章，1984: 24)。初译时，译者直接将书名音译为 *Jiyuan Ji Suo Ji*，意在保留拼音所具有的中华文化内涵，异化传递版画信息，但未对书名背后的文化内涵进行足够的阐释。尤其是“寄”字的深刻含义以及书名所蕴含的对精神寄托和理想境界的探索，都没有得到充分展现。译者通过查阅文献和文化背景资料，发现《寄园寄所寄》的作者赵吉士号“寄园”，书名中的“寄”字源于作者暂时寄居友人徐旭龄宅第的经历，具有“寄居他人宅第”之意。基于这一背景，译者将书名补充翻译 *Records from My Temporary Abode Jijuan (Jiyuan Ji Suoji)*，既保留了原书名的发音“Jijuan”，又通过补充说明“Records from My Temporary Abode”传达了书名的文化内涵和主题。但三个“寄”字在《寄园寄所寄》中层层递

进，形成了一个思想的递进关系。第一个“寄”是“寄托”的动作，指向王世贞对理想世界的向往；第二个“寄”是“寄托”的地方，指向具体的园林、自然或理想空间；第三个“寄”则是寄托的最终归属，代表了一种精神或哲学的追求，强调的是对理想与内心世界的升华和寄托。因此，译者最终将其改译为 *To the Garden, to What I Am Given(Jiyuan Ji Suoji)*，这个翻译尝试保留书名中的“寄”的重复性，并通过“to what I am given”——对我所被赐予的东西，来表达精神和思想的寄托。“Garden”不仅指代物理的园林，更带有一种理想化、避世的意味。整个标题传达出一种自我寄托的情感，即作者将自己的心灵和思想寄托在某个理想化的地方或空间中。改译 2 最为成功地保留概括了《寄园寄所寄》书名的哲学意涵，通过富有诗意的翻译传达了“寄”字的层次感和文化背景，给目标读者提供了更多的文化和情感联结。

例 7：明代后期的史学家王世贞在《觚不觚录》中提及：“画当重宋，而三十年来忽重元人，乃至倪元镇以逮明沈周，价骤增十倍……”

初译：Wang Shizhen, a historian in the late Ming Dynasty, mentioned in *Gu Bu Gu Lu*: “Paintings should be valued from the Song Dynasty, but in the past thirty years, there has been a sudden admiration for Yuan painters, and the prices of works by Ni Yuanzhen and Ming painters like Shen Zhou have increased tenfold.”

改译 1：Wang Shizhen, a historian in the late Ming Dynasty, mentioned in *Records of the Unorthodox(Gu Bu Gu Lu)*: “Paintings should be valued from the Song Dynasty, but in the past thirty years, there has been a sudden admiration for Yuan painters, and the prices of works by Ni Yuanzhen and Ming painters like Shen Zhou have increased tenfold.”

改译 2：Wang Shizhen, a historian in the late Ming Dynasty, mentioned in *A World Askew: Ming Dynasty Notes(Gu Bu Gu Lu)*: “Paintings should be valued from the Song Dynasty, but in the past thirty years, there has been a sudden admiration for Yuan painters, and the prices of works by Ni Yuanzhen and Ming painters like Shen Zhou have increased tenfold.”

分析：本句话的翻译难点在于《觚不觚录》这一书名的英译。《觚不觚录》是明代后期史学家、文学家王世贞所著的一部笔记体著作。书名中的“觚”是古代一种酒器，形状独特，常用于礼仪场合。“觚不觚”字面意思是“觚不像觚”，暗指事物失去了原本的样子或意义，引申为社会风气、文化传统的变迁与衰落。书名本身带有一种讽刺意味，反映了作者对时代变迁的感慨和对传统流失的忧虑。在初译

中，译者直接采用了音译 *Gu Bu Gu Lu*，这种翻译方式虽然简单直接，却忽略了书名所承载的文化深度和历史背景，使得译文在文化传递上显得单薄。译者通过深入挖掘了书名的文化内涵，将其概括为 *Records of the Unorthodox*。这一译法通过“Unorthodox”一词，巧妙地传达了书名中“觚不觚”的讽刺意味和文化内涵，即对传统流失和时代变迁的感慨。然而，经过进一步查证和思考，译者认为改译 2 更能概括原书名的内涵。首先，“A World Askew”直接体现了“觚不觚”所表达的社会变迁和文化错位之意。“Askew”意为歪斜、不正，能够很好地对应“觚不像觚”所蕴含的讽刺意味，暗示作者对时代变迁的不满和忧虑。而“World”则指代整个社会风气的变化，而非仅仅局限于某个特定领域，使得译名更加宽泛和贴切。相比之下，改译 1 的“Records of the Unorthodox”虽然也体现了“非正统”的意味，但侧重于“异端”或“不合常规”，未能完全呈现书名所蕴含的文化衰落、时代失序的感慨。其次，副标题“Ming Dynasty Notes”进一步点明了该书的文体特点和时代背景，使得英文读者能够快速理解其内容性质。与改译 1 相比，改译 2 的表达更加直观，而“Notes”则比“Records”更符合笔记体文学的特点，“Notes”带有随笔、观察记录的意味，更符合《觚不觚录》的文体特征。此外，改译 2 同样保留了拼音“Gu Bu Gu Lu”，这一做法在文化传递上具有重要意义。拼音的保留不仅尊重了原书名，还使目标读者能够接触到其原始形式，有助于增强文化理解，同时也符合学术翻译的惯例。

例 8：首开徽州戏曲版画先河的是万历十年(1582)刊刻的《目连救母劝善戏文》，这是一个与传统徽派版画细腻、精工和富力的特点截然不同的作品。

初译：The pioneering work of Huizhou opera prints was *Mulian Rescues His Mother and Advises on Goodness*, published in the 10th year of the Wanli(1582). This work was markedly different from the traditional Hui-style prints characterized by elegance, elaboration, and abundance.

改译：The pioneering work of Huizhou opera prints was *Mulian Rescues His Mother: An Opera Promoting Virtue*, published in the 10th year of the Wanli(1582). This work was markedly different from the traditional Hui-style prints characterized by elegance, elaboration, and abundance.

分析：本句的翻译难点在于《目连救母劝善戏文》这一书名的准确翻译。该书是明代万历十年(1582)由高石山房刊刻，郑之珍编撰，黄铤刻版。此剧讲述了目连的母亲刘氏因诋毁佛、僧，焚烧佛经，死后被打入地狱。目连为救母出地狱，历经十

殿，百折不挠，最终感动神明，母子重逢并共升天堂的故事。这一作品不仅是徽州戏曲版画的开山之作，还蕴含了深刻的道德劝善主题。译者初译时较为直接地翻译了中文标题的大意，虽然在语法上没有错误，但稍显冗长，尤其是在标题中使用“and”连接两个部分时，导致句子结构显得繁琐，且前后意思并列表述并不准确。这种表达方式可能让英语读者产生一定的理解负担，尤其是在不熟悉中文文化背景的情况下。经过调整，译者通过使用冒号将标题分为两部分，使整个句子结构更加清晰、简洁且易于理解。将“Mulian Rescues His Mother”作为标题的主干，紧接着用“An Opera Promoting Virtue”解释其道德主题，使得信息的传达更加直观且易于接受。同时，将“戏文”译出，直接表明了作品的文体性质。改译后的整体结构更加清晰，忠实地传达出该书名的所有信息，有助于读者快速抓住关键信息。



图一：《目连救母劝善戏文》之“遣将擒猿”“打猎见犬”

3.2 四字格的翻译

源文本中大量使用四字格，充分展现了作者深厚的中文功底，但这种语言特色在跨文化翻译中却给译者带来了显著的困难。四字格词语的紧凑结构和多重意涵往往难以在目标语中找到直接对应的表达，尤其是在涉及修辞手法或文化典故时，译者不仅需要准确传达字面意义，还要兼顾其背后的文化内涵和修辞效果。这种双重挑战使得四字格词语的翻译成为一项复杂而精细的工作，要求译者在语言转换的同时，深入挖掘原文的深层含义，并在目标语中寻找最贴切的表达方式。从结构来看，四字格词语可分为两类，一为固定搭配的组合，即一般人们所称的成语；还有一类属于自由组合，搭配相对灵活。作为一种约定俗成的语言形式，四字格词语是人们

长期社会文化生活的积累, 承载着丰富的历史文化内涵(唐根金, 2020: 71)。因此, 译者在翻译时深入分析词语的内在逻辑关系, 提炼出核心含义, 并在必要时进行词性转换或结构调整, 以化“繁”为“简”, 舍“形”取“义”。此外, 部分四字结构涉及修辞手法, 译者在翻译时力求保留原文意象, 还原原文意境。通过这些策略, 既保留了四字格的文化内涵, 又确保了译文在目标语中的自然流畅。

3.2.1 提炼核心, 去除冗余

中文常见的“四字结构”作为一种高度凝练的语言形式, 其成语和词语往往具有固定的含义, 不能仅凭字面意思理解。源文本中使用了大量四字结构, 体现了作者深厚的语言功底和简练的表述风格。然而, 在翻译时, 若未能准确理解“四字结构”的内涵, 并用恰当的英语表达其意义, 可能导致译文重复、冗余, 甚至误解原文含义。中文描写大多文笔优美, 用词凝练含蓄, 音韵和谐, 景物刻画不求明细, 讲究“情景交融”, 追求一种意象的朦胧之美。相比之下, 英语描写则注重客观具体, 重理性、重写实, 强调形象的可感性而非意象的朦胧, 最忌华而不实或累赘堆砌, 追求一种流畅自然之美(康宁, 2005: 86)。中文描写中常使用重复或堆砌的表达来增强音韵美, 但这种表达方式在英语中会显得冗长累赘。因此, 译者在翻译时需要通过提炼核心信息, 去除冗余部分, 使译文更加简洁流畅, 同时保留原文的文化内涵和美学价值。通过这种方式, 译者能够在跨文化翻译中实现语言风格的转换, 既忠实于原文的意境, 又符合目标语言的表达习惯, 从而更好地传递原文的思想和情感。

例 9: 徽派版画擅长以白描手法造型, 富丽精工, 典雅静穆, 抒情气息浓厚。

初译: Hui-style Prints excel in line drawing technique, presenting intricate craftsmanship with a rich, luxurious quality. They are elegant and serene, with a strong lyrical atmosphere.

改译: Hui-style Prints excel in line drawing technique, presenting craftsmanship and serenity with a strong lyrical atmosphere.

分析: 原文通过两个四字结构“富丽精工, 典雅静穆”来描绘白描手法的特点, 旨在突出徽派版画的精美与高雅。在初译时, 译者采用了直译的方法, 对每个词都进行了逐一解释, 力求不遗漏任何一层含义。然而, 初译“intricate craftsmanship with

a rich, luxurious quality”显得冗长复杂，用词和结构都较为繁琐，未能充分体现原文的简洁与凝练。经过对中文四字结构的深入分析，译者发现“富丽”与“精工”、“典雅”与“静穆”在意义上存在一定的重叠，因此对其内涵进行了提炼，最终改译为“craftsmanship and serenity”。这一译法不仅更加符合英语的表达习惯，同时也保留了原文的文化内涵和句式结构，使句子更加简洁流畅，提升了表达的韵律感和凝练度，更好地传递了徽派版画的艺术精髓。

例 10：所刻山水，远近浓淡，层次分明，容态生动；所刻人物，阴阳向背分明，五官须眉毕具，顾盼有神；所刻花草，筋节文理，条分缕析。

初译：The carved landscapes exhibit clear layers of depth, with vivid contrasts between near and far, creating a lifelike presence. The figures are distinct in clear contrasts of yin and yang, with detailed facial features, eyebrows, and beards, capturing lifelike expressions and gazes. As for the flora, every vein and texture is intricately delineated, showcasing a meticulous attention to detail.

改译：The carved landscapes exhibit clear layers of depth, with vivid contrasts between near and far, creating a lifelike presence. The figures are meticulously rendered, with clear shading and detailed facial features, exuding a spirited vitality. As for the flora, every vein and texture is intricately delineated, showcasing a meticulous attention to detail.

分析：本句的难点在于一连串四字格的精简翻译。源语分别对山水、人物及花草进行了十分生动细致的描述，四字结构对仗工整，语言简练而形象，强调了细节的刻画与艺术的精湛，但给英译带来了挑战。在翻译过程中，译者力求准确、简洁地传达源语的内涵，避免逐字翻译造成的冗余和生硬。初译中“阴阳向背分明”直译为“distinct in clear contrasts of yin and yang”，虽然保留了“阴阳”这一文化概念，但直接音译可能会增加读者的理解负担，尤其是对不熟悉中国文化的读者而言。这里的“阴阳”实际上指的是光影的明暗对比，或人物雕刻中的明暗分布，旨在表现雕刻的立体感。因此，改译将其转化为“clear shading”，既准确传达了光影对比的含义，又避免了文化隔阂，使译文更易于理解。这里的“阴阳”指的是光影的明暗对比，或人物雕刻中的明暗分布，表达了雕刻的立体感，将其音译不仅增加了读者的阅读负担，而且不易于读者理解本句话想要表达的内涵。此外，“五官须眉毕具，顾盼有神”在初译中被逐字翻译，一一列举，虽传达了丰富的细节，但显得过于冗

长且字面化。译者经过理解原文内涵，将译文提炼修改为“with clear shading and detailed facial features, exuding a spirited vitality”，没有机械地翻译每个字面意思，省略了具体的“须眉”细节，转而用“detailed facial features”概括，同时以“exuding a spirited vitality”传达“顾盼有神”的神韵。这种处理方式既保留了原文的核心意义，又使语言更加简洁流畅，符合英语表达习惯，提升了译文的可读性和流畅性。

3.2.2 转换词性，语义对应

虽然“四字结构”的翻译属于词语层面的翻译，但是在翻译“四字结构”的时候，不应该仅仅局限在词语层面，而是要在理解“四字结构”内涵意义，搞清楚其结构构成的基础上，结合具体的语境来寻找“四字结构”的语义对应翻译。这种“四字结构”的对等翻译是从语言功能的角度讲的，而不是一对一的逐字对等，其目的是为了达到语言信息的有效传递，推动交流的有效开展(杨海燕, 2007: 33)。汉语句式简洁凝练，而英语句子结构复杂多变，译者需灵活应对两种语言的差异，顺应语言环境进行调整。在翻译四字格短语时，译者采用转化法，必要时转换词性，以顺应译入语的语言结构，尽力传达原文的语气和情感。通过这种方式，译者在语言结构上保持对等，顺应了原文的语义语境，对源文本做到了最大程度的忠实，也完整地阐释了源语言的风貌。这种翻译方法不仅符合译入语的语言规范，还能准确传达原文的文化内涵和情感色彩，满足交际双方的需求。

例 11：由此，徽派版画形成了刀法精细入微，线条秀劲流畅，构图主次分明、虚实结合、动静相照、简繁互衬的总体艺术风格。

初译：As a result, Hui-style Prints have developed a distinct artistic style characterized by exquisite and meticulous carving techniques, elegant and flowing lines, and clear composition of primary and secondary, the combination of virtual and real, static and dynamic, simple and complex.

改译：As a result, Hui-style Prints have developed a distinct artistic style characterized by exquisite and meticulous carving techniques, elegant and flowing lines, and compositions with a clear hierarchy, a blend of abstraction and concreteness, a harmony of movement and stillness, and a contrast of simplicity and complexity.

分析：这句话的翻译难点在于如何准确传达四字格的语言风格及其内在逻辑关

系。初译虽然传达了基本意思，但表达较为直白，缺乏层次感和逻辑性，未能充分体现原文中“主次分明、虚实结合、动静相照、简繁互衬”之间的递进关系。原文的四字格结构语言简洁凝练、富有节奏感，而初译的表达较为平淡，未能再现原文的语言风格。改译通过词性转换的策略，将形容词短语转换为名词短语，例如“主次分明”并未直接使用“primary and secondary”，而是用一个名词短语概括。通过使用名词短语并列构成排比，清晰地展现了递进关系，使译文逻辑更加紧密，层次更加分明。同时，改译尽量保留了原文四字格的节奏感和表现力，使译文更加流畅自然，再现了原文的语言风格，更好地传递了原文的文化内涵和艺术特色。

例 12: 除了继承了很多传统的版画特点，如注重线描、突出人物、构图饱满、不留空白、注意装饰效果、一笔不苟、讲究诗情画意、情景交融等，也注重与中国画的结合，运用了点、染、皴、擦等技法。

初译: Hui-style Prints, known for its integration with traditional Chinese painting techniques such as dotting, shading, texturing, and rubbing, also inherited many traditional woodblock printing features—emphasizing line drawing, highlighting characters, creating full compositions, leaving no blank space, paying attention to decorative effects, being meticulous with every stroke, emphasizing poetic and picturesque beauty, and blending scenes with emotions. These techniques and features not only highlight the technical mastery of Hui-style Prints but also reflect its deep connection to Chinese cultural and artistic traditions.

改译: Hui-style Prints, known for its integration with traditional Chinese painting techniques such as dotting, shading, texturing, and rubbing, also inherited many traditional woodblock printing features—such as an emphasis on line drawing and figures, full and balanced compositions with no blank space, meticulous decorative details, precise brushwork, and a harmonious blend of poetic imagery and emotional depth where scenes and emotions are seamlessly intertwined. These techniques and features not only highlight the technical mastery of Hui-style Prints but also reflect its deep connection to Chinese cultural and artistic traditions.

分析: 本句的翻译难点在于如何处理多个并列的动宾四字格结构。中文以动词为核心，常使用动宾四字格结构，语言表达动态、简洁且富有节奏感；而英文则以名词为核心，语言表达偏静态，注重逻辑性和形式上的平衡。初译虽然忠实于原文，但直接保留了中文的动态表达方式，导致译文句式单一、重复性较强。改译将中文

中的动词结构转换为英文的名词结构。例如，将“注重线描”和“突出人物”转换为“emphasis on line drawing and figures”，将“注意装饰效果”转换为“meticulous decorative details”。这种转换不仅符合英文的静态语言特点，还使译文更加简洁流畅。将中文中意义相近的动宾结构合并为英文中的单一表达。例如，将“讲究诗情画意”和“情景交融”合并为“a harmonious blend of poetic imagery and emotional depth”，既避免了重复，又增强了译文的逻辑性和表现力。改译使用多个名词短词并列结构，如“full and balanced compositions with no blank space”和“precise brushwork and a harmonious blend of poetic imagery”，保留了原文四字结构的形式美感和气势，同时使译文更加符合英文的表达习惯。相较于初译，改译不仅准确传达了原文的含义，还进一步提升了表达的优雅度，确保翻译既符合目标语言的语法和表达习惯，充分体现了翻译的文化传播功能。

3.2.3 再现修辞，还原意境

节译部分大量运用了四字格修辞技巧，这些修辞不仅是语言的艺术表达，更是传递情感、美感和艺术价值的重要载体。修辞意象与原文的文化背景和作者的创作意图紧密相连，是作者思想与情感的外化体现。如果在翻译过程中忽略或改变原文的修辞意象，可能会导致原作独特魅力和艺术效果的流失，使译文失去原有的感染力。比喻主要分为明喻和隐喻两种形式。明喻通常由本体、喻体和喻词构成，常用的喻词包括“如”“若”“犹”“譬”“似”“象”等。而隐喻则常以判断句的形式出现，实质上仍是一种比喻手法，只是其表达方式较明喻更为含蓄(李照国, 2011: 69)。在翻译实践中，译者始终注重在保留原文修辞意象的同时，灵活运用目标语言的修辞手法和文化背景，力求使译文在目标读者中产生与原文相当的情感 and 艺术效果。

例 13: 美人一个个都是鸭蛋脸，粉装玉琢，看着美丽极了，增之一分则太长，减之一分则太短。武将威武之至，文官庄严雍穆。

初译: The beauties all had oval, egg-shaped faces, delicately made up and dressed in white and jade, and appeared stunningly beautiful---adding an inch would make them too long, while subtracting an inch would make them too short. The generals appeared mighty, and the officials dignified and solemn.

改译: The beauties all had oval, egg-shaped faces, like finely crafted porcelain, and appeared stunningly beautiful---adding an inch would make them too long, while subtracting an inch would make them too short. The generals appeared mighty, and the officials dignified and solemn.

分析: 本句的翻译难点在于对含有比喻义四字格“粉装玉琢”的处理。原文通过“玉琢”这一比喻，生动地描绘了美人的精致与美丽，具有极强的艺术感和文化内涵。初译“delicately made up and dressed in white and jade”虽然传达了“粉”和“玉”的字面意义，但语言较为直白，缺乏原文中“玉琢”所蕴含的精致与艺术感，未能充分体现比喻的深层含义。改译“like finely crafted porcelain”则通过巧妙的比喻，将“玉琢”转化为“精雕细琢的瓷器”，不仅保留了原文的视觉意象，还赋予了译文更深层的文化内涵。瓷器在西方文化中象征着细腻、精致和完美，与“玉琢”所传递的美人形象高度契合。此外，瓷器还隐含了精工细作和时间打磨的意象，进一步丰富了译文的文化意味，使美人的形象更加立体、生动。这种处理方式不仅避免了直译的平淡无奇，还通过目标语言中熟悉的比喻，增强了译文的表现力和感染力。改译在保留原文比喻修辞的同时，更符合目标语言的表达习惯，既传递了原文的视觉美感，又延伸了其文化内涵，使译文在语言和文化层面都更加贴近原文的韵味与情感。这种翻译策略不仅提升了译文的艺术性，还实现了跨文化传播的有效性。

例 14: 从具体来看，画面的布局是雅致和工整的，线条是细腻而匀称的，小若针尖，大似泼墨山水，刚劲柔和，无施不宜。刚若铁线，柔若游丝。

初译: Specifically, the layout of these prints is elegant and well-organized, with lines delicate and balanced. The lines are delicate and symmetrical, small like the tip of a needle, large like splash-ink landscape, strong and soft, no application is inappropriate. The strong lines are like iron wires, while the soft ones flow like gossamer.

改译: Specifically, the layout of these prints is elegant and well-organized, with lines delicate and balanced. Some are as fine as a needle tip, while others evoke the grandeur of splash-ink landscapes, combining strength and softness with each stroke placed thoughtfully. Tough as a iron wire, yet soft as a hair spring.

分析: 原文四字结构的描写中使用了两处明喻，将版画的画面布局和线条刻画地栩栩如生，译者在翻译这句话时力求保留原文的意境之美，让读者看到译文便可想象出原文的画面。初译时译者对“小若针尖，大似泼墨山水”的翻译过于直接，“small

like the tip of a needle, large like splash-ink landscape”语义虽然清楚，但缺乏文学性。将“泼墨山水”处增加“evoke the grandeur of”后，更富诗意，展现出原文的意境之美。并将其后“刚劲柔和，无施不宜”进行重组，“combining strength and softness with each stroke placed thoughtfully”，既表达了画作技法的匠心独运，也让句子层次更分明，提升整体流畅性。“刚若铁线，柔若游丝”用以形容事物在表现形式上兼具刚劲和柔美的特质，此处用于描写版画的线条。初译和改译都保留了原文的比喻，但改译中“Tough as an iron wire, yet soft as a hair spring”“铁线”和“发丝”的比喻对比更加强烈，通过更精炼的语言和对偶句式表达，增强了原意的韵律感，同时更符合目标语言的表达习惯，更能传递线条的质感与神韵。

3.3 文言引文的翻译

在本次翻译实践中，源文本涉及大量文言引文，这些引文不仅展现了原作者深厚的文学功底和引经据典的学术风格，也为徽派版画的发展史提供了权威的历史依据。文言文以其言简意赅、寓意丰富的特点，成为源文本中不可或缺的重要组成部分。然而，文言文的英译远比现代汉语的英译复杂，其语言的高度凝练和隐含的逻辑关系对译者构成了极大的挑战。文言文的翻译不仅涉及语际翻译，还需要先进行语内翻译，即将文言文转换为现代汉语，再进一步转换为目标语言。这一双重转换过程要求译者既要准确把握文言文的原意，又要兼顾目标语言的表达习惯，同时还需保留中国传统文化的独特韵味。面对文言引文翻译中的种种难题，译者经过综合分析，主要采用了语义补偿和删减合译的策略。

3.3.1 语义补偿，显化逻辑

文言引文的翻译因其独特的语言特点和文化内涵而成为翻译实践中的一大难点。文言文句式简洁凝练，逻辑关系隐含，且常包含大量具有特定历史文化背景的固定表达和词汇。这些表达方式植根于中国古代的社会文化语境，其意义往往需要通过上下文或文化背景来推断。然而，由于中英语言和文化背景的差异，若对这些内容进行直译，往往会导致译文语义模糊，甚至使目标语读者产生误解，从而难以准确传递原文的核心意义。为了解决这一问题，译者在翻译过程中采用了语义补偿，

显化逻辑的策略。通过补充隐含的文化背景或逻辑关系，运用译入语文化中固有的词语来替代源语中具有文化特色的词汇，帮助目标语读者更好地理解原文的意义(夏廷德, 2006: 230)。这种方法不仅能够有效规避因文化缺省造成的理解障碍，还能确保源语信息的准确传递，同时帮助译入语读者更好地把握相关文化概念。

例 15: 据《明史·赋役志》记载：“是时宇内富庶，赋入盈羨，米粟自输京师数百万担外，府库仓廩蓄积甚丰，至红腐不可食。”

初译: According to *Ming History · Taxation and Labor Records*, “At that time, the country was prosperous and the tax revenues were abundant. In addition to transporting several million dan of grain to the capital, the granaries and warehouses were so abundant that they could not be eaten until red rot.”

改译: According to *Ming History · Taxation and Labor Records*, “At that time, the empire was prosperous, with taxes exceeding expectations. Millions of bushels of grain were sent to the capital, and the state granaries were so overstocked that some of the grain even spoiled from prolonged storage.”

分析: 文言文通常结构紧凑，表达方式较为简洁和抽象，一些文言实词和虚词的具体内涵需要经过查证后准确翻译，而不能只根据字面意思断章取义。此外，将文言引文翻译为现代英文时，必须在保持原意的同时，使句子易于理解。首先，初译将“宇内”译为“country”，虽然传达了“国家”的意思，但过于现代化，未能体现文言文中“宇内”所蕴含的“帝国疆域”的宏大背景。改译为“empire”更加贴合原文的历史语境，强调了明代作为统一帝国的繁荣景象。其次，“赋入盈羨”中的“盈羨”特指税收的盈余，初译使用“abundant”虽然表达了“丰富”的意思，但未能完全传达“盈余”的隐含意义。改译为“taxes exceeding expectations”或“surplus”更准确地反映了原文中税收丰盈且超出预期的含义。在翻译“数百万担外”时，初译直接使用了“dan”（担）这一中文量词，虽然忠实于原文，但可能让英语读者感到陌生。改译为“millions of bushels”更符合英语的表达习惯，使目标语读者更容易理解。此外，“至红腐不可食”中的“红腐”是中国特有的表达，指粮食因长期储存而腐败的现象。初译“red rot”虽然直译了字面意思，但“red”在英语中并无特定指代“红腐”的含义，容易引起误解。改译为“spoiled from prolonged storage”既保留了原文的核心意义，又避免了文化特定词汇直译带来的理解障碍，使译文更加自然流畅。通过语义补偿和显化逻辑，改译不仅准确传达了原文的语义和文化内涵，还使译文更加符合英语

的表达习惯。通过添加“with taxes exceeding expectations”和“in addition to”等连接词，显化了原文中隐含的逻辑关系，增强了译文的连贯性。这种方法使得翻译更加自然、流畅，避免了过多复杂的描述，使得句子更符合英语的表达习惯，避免了冗长和不必要的细节。

例 16: 据北宋早期苏易简在《文房四谱》中记载：“黟歙间多良纸，有凝霜、澄心之号，复有长者，可五十尺为一幅。盖歙民数日理其楮，然后于长船中以浸之，数十夫举抄以抄之，傍一夫以鼓而节之，于是以大熏笼周而焙之，不上于墙壁也，由是自首至尾，匀薄如一。”

初译: According to Su Yijian's early Northern Song Dynasty record in *Four Treasures of the Study*: “In the area between Yixian and Shexian in Anhui province, high-quality paper is produced, known as “Ningshuang” and “Chengxin.” There is also an exceptionally long type, capable of being made into a piece as long as fifty feet. The people of Shexian spend several days processing the raw materials and then soak them in long boats. Dozens of people use scoops to lift and handle the paper, while nearby, someone beats a drum to regulate the pace. Afterwards, the paper is placed in a large smoking cage and baked until it achieves a uniform thinness, akin to a wall, with consistent thickness from one end to the other.

改译: Su Yijian recorded in *Four Treasures of the Study* that in the regions of Yi and She, high-quality paper was abundant, known by names such as “Frost Condensation” and “Clear Heart.” There was also a type called “Long Scroll,” which could measure up to fifty feet in length. The papermakers of She would prepare the bark for several days, then soak it in a long trough. Dozens of workers would lift the pulp and scoop it into molds, while one worker beat a drum to set the rhythm. The paper was then dried evenly on large steaming frames, avoiding contact with walls, ensuring that from end to end, it remained uniformly thin.

分析: 本句文言引文词汇内涵丰富，难点在于如何进行语义补偿，将文内涵真实传达给读者。这段文字出自北宋苏易简在《文房四谱》中的记载，描述了徽州地区（黟县和歙县）传统的纸张制作工艺。原文中的“凝霜”和“澄心”是古代纸张的名称，具有特定的文化内涵。初译直接音译为“Ningshuang”和“Chengxin”，虽然保留了原文的发音，但目标语读者可能无法理解其文化内涵。“凝霜”象征着纸张在加工过程中处理得非常精细，表面似乎像霜一样，既清爽又充满纯净的感觉。“澄

心”可以理解为纸张的品质非常纯净，色泽明亮，没有杂质，呈现出一种透彻清晰的感觉。改译通过意译为“Frost Condensation”和“Clear Heart”，既保留了原文的文化韵味，又便于目标语读者理解。“长者”是指一种纸张的特殊规格，长度可以达到五十尺（大约 15 米），译者初译时对此进行了详细解释，但后来发现“Long Scroll”不仅保留了原文的长度特征，还增添了“长卷”这一书法艺术中的术语，不仅传达了纸张的长度，而且给这种纸张赋予了一种与中国文化和艺术形式相契合的文化内涵，增强了译文的文化层次感。此外，文言文中常见的流水句在英语中往往需要整合为一个复合句，以避免句式松散和逻辑不清的问题。例如，“盖歛民数日理其楮，然后于长船中以浸之”被整合为“The papermakers of She would prepare the bark for several days, then soak it in a long trough”，通过添加“then”这一连接词，显化了原文中隐含的时间顺序关系。该句子省略主语，译者在翻译时通过补充隐含的主语，使译文更加清晰。例如，“数十夫举抄以抄之，傍一夫以鼓而节之”被译为“Dozens of workers would lift the pulp and scoop it into molds, while one worker beat a drum to set the rhythm”，通过补充“workers”和“one worker”这两个主语，使译文更加清晰易懂。最后，为提升译文的可读性，译者将依据英语表达规范对句式结构进行优化重组，使译文更贴近目标语读者的语言认知习惯。例如，“于是以大熏笼周而焙之，不上于墙壁也，由是自首至尾，匀薄如一”被调整为“The paper was then dried evenly on large steaming frames, avoiding contact with walls, ensuring that from end to end, it remained uniformly thin”，通过调整语序，使译文更加流畅自然。

例 17：大文学家张岱也提过：“竹与漆与铜与窑，贱工也。嘉兴之腊竹、王二之漆竹、苏州姜华雨之籀篆竹，嘉兴之洪漆之漆，张铜之铜，徽州吴明官之窑，皆以竹与漆与铜与窑名家起家，而其人且与缙绅先生列坐抗礼焉。则天下何物不足以贵人，特人自贱之耳。”

初译：The great writer Zhang Dai also mentioned: “Bamboo, lacquer, copper, and ceramics are regarded as humble crafts. Jiaxing’s waxed bamboo, Wang Er’s lacquered bamboo, Jiang Huayu’s bookcase bamboo in Suzhou, Jiaxing’s Hong Qi’s lacquer, Zhang Tong’s copper, Huizhou’s Wu Mingguan’s ceramics—all of them became renowned through their expertise in bamboo, lacquer, copper, and ceramics, and these craftsmen could even sit as equals with gentry and scholars. Therefore, what in the world cannot be elevated in value? It is merely people who belittle themselves.”

改译：The great scholar Zhang Dai once said: “Bamboo, lacquer, copper, and kilns are considered humble crafts. Yet, Jiaxing’s waxed bamboo, Wang Er’s lacquered bamboo, Jiang Huayu’s engraved bamboo of Suzhou, Hong Qi’s lacquer in Jiaxing, Zhang Tong’s copper, Wu Mingguan’s kiln in Huizhou—all started as humble crafts, but the masters of these trades rose to prominence, sitting alongside gentry and scholars. Therefore, nothing in the world is unworthy of respect; it is only people who deem things humble.”

分析：张岱这段话描述的是一些看似低贱的工艺品和制作材料，在特定历史背景下却能成就名家，并与高官显贵一同地位并列，表达了对社会阶层和价值观的反思。译者在翻译过程中，先进行了语内翻译，逐一分析原文词汇及句法内涵，以确保每个文化负载词和句子结构在转换时能最大程度地保持其原意和文化背景。首先，原文中的“竹与漆与铜与窑”是指一些在当时社会中被认为是低贱的工艺品和工艺制作材料。通过语内翻译，译者意识到这些元素代表的是特定的手工艺行业，这些行业原本在传统的社会阶层中往往处于较低的位置。原文通过并列的方式呈现这些材料，表面上看似低微，但它们所代表的行业背后却潜藏着文化、技艺和工匠的独特价值。在语际翻译时，译者选择“Bamboo, lacquer, copper, and ceramics”这一表述，不仅确保了原词汇的直接传递，还清晰地保留了这些工艺的特点。而后，改译时为了避免“ceramics”这一宽泛的词汇，选用了“kilns”，突出了这些工艺背后的制作过程和传统文化。“籊簟竹”是指一种特定种类的竹子，通常是用于制作某些竹制工艺品或漆器的竹材。在这里，“籊簟竹”可能是张岱所提及的一种具有特殊品质的竹子，特别是与漆器相关的工艺竹材。初译中的“bookcase bamboo”显然并未准确传达“籊簟竹”的文化内涵。这样翻译通常让人联想到实用性较强的家具材料，而与工艺竹或雕刻竹的含义相去甚远。相比之下，改译“engraved bamboo”这一表达更加清晰易懂，能够让读者理解这类竹材可能是经过雕刻或装饰的特殊竹子，并非单纯用于制作家具。这样，翻译既能保持原文的文化特色，又不至于过度晦涩，帮助目标读者更好地理解。在翻译“皆以竹与漆与铜与窑名家起家，而其人且与缙绅先生列坐抗礼焉”时，译者初译时根据原文连接词“且”将其译为并列句，在进行语内分析后，译者认为应注意其逻辑关系，通过“but”引导转折，使得前后的对比更加鲜明，改译还进一步调整了结构，使得前后句更加清晰，逻辑关系层次分明，突出了工匠们从低贱到高尚的阶层上升过程。这种先进行语内翻译的方式，不仅帮助译者在词汇选择和句法结构上做出更准确的判断，还使翻译更加贴切地表达了原文中的文化特色。通过逐步分析原文的具体含义，译者能够将源语言中的文化信息充分传递到目标语

言中，进行文化补偿，从而避免了文化误解和语境偏差，使译文既忠实于原意，又通顺易懂。

3.3.2 删减合译，增强连贯

文言引文句式紧凑，逻辑关系隐含，且较少使用明显的连接词，通常需要通过上下文来推断其逻辑关系。然而，这种表达方式在英语中却难以直接对应，因为汉语注重意合，常使用有灵名词作主语，强调篇章的整体结构，讲究起承转合的完整性，注重对称与平衡；而英语则注重形合，多使用无灵名词作主语，强调句式结构的严谨性和逻辑性(郭著章、黄粉保、毛新耕, 2008: 28)。在翻译过程中，译者通过删减合译的方法，显著增强了译文的连贯性和可读性。由于英汉语言差异，中文是线性结构，多流水句，而英语是树状结构，修饰部分围绕主干依次展开，汉英翻译时需要将汉语的两个句子或更多句子合译为英语的一个句子。根据译文的语言习惯，调整原文语序，从而使译文通顺易懂(夏廷德, 2006: 230)。通过删减冗余信息，能够去除原文中重复或不必要的表达，使译文更加简洁流畅。同时，通过合并句子，能够将多个短句整合为一个逻辑清晰的复合句，显化原文中隐含的逻辑关系。

例 18: 古人著书立说，重视图和记录，所谓“左图右书”“左图右史”“文不足以图补之，图不足以文叙之。”

初译: The ancients wrote books and established theories, attaching great importance to pictures and records. The so-called “pictures on the left and books on the right” and “pictures on the left and books on the right”. “Text is not enough to make up by pictures, and pictures are not enough to describe with words.”

改译: In ancient times, scholars attached great importance to illustrations and records, as evidenced by the sayings “with illustrations on the left and words on the right”, “illustrations and words complement each other”.

分析: 本句的翻译难点在于文言文的简洁性和文化内涵的传递。这句话虽为文言引文，但从字面意思上不难理解，译者在初译时根据句子意思进行直译，造成了译文重复臃肿，十分生硬。初译虽然试图忠实于原文的字面意思，但在表达上显得重复冗长，且未能充分考虑到目标语读者的阅读习惯和文化背景。例如，“左图右书”和“左图右史”被分别直译为“pictures on the left and books on the right”，虽然字面意思正确，但重复表达显得冗余且生硬。此外，“文不足以图补之，图不足以文

叙之”被直译为“Text is not enough to make up by pictures, and pictures are not enough to describe with words”, 虽然传达了原文的意思, 但句式冗长且不够自然, 容易让目标语读者感到困惑。初译的主要问题在于过于依赖字面翻译, 未能有效整合句子大意, 导致译文显得臃肿且缺乏流畅性。经过删减合译, 改译在多个方面取得了显著改进。首先, “左图右书”和“左图右史”被整合为“with illustrations on the left and words on the right”, 既保留了原文的文化内涵, 又避免了重复表达。其次, “文不足以图补之, 图不足以文叙之”被总结为“illustrations and words complement each other”, 精准传递了图文互补的核心思想, 同时以简洁自然的表达提升了译文的可读性。改译不仅准确传达了原文的语义和文化内涵, 还使译文更加自然流畅, 为目标语读者提供了更好的阅读体验。

例 19: 许承尧在《歙事闲谭·风礼教考》中提及: “农力最为勤苦, 缘地势陵绝, 厥土驛刚而不化。水湍急, 瀦蓄易枯, 十日不雨, 则仰天而呼; 一雨骤涨, 而粪壤之苗又荡然矣。大山之所落, 力垦为田, 层累而上, 十余级不盈一亩。刀耕火种, 望收成于万一。深山穷民, 仰给杂粮。”

初译: Xu Chengyao(1874-1946) wrote in *Idle Tales of She County: A Study of Local Customs and Etiquette*: “The labor of farmers is most arduous because the terrain is steep and rugged, and the soil is hard and unyielding. The water flows swiftly, and stored water easily dries up. If there is no rain for ten days, they look up to the heavens and cry out; but when rain falls suddenly and heavily, the seedlings and fertile soil are washed away entirely. The debris from the mountains is painstakingly cultivated into fields, forming terraces layer upon layer, yet over ten levels do not make a single acre. They employ slash-and-burn farming, hoping for even the smallest harvest. The impoverished people of the deep mountains rely on miscellaneous grains to survive.”

改译: Xu Chengyao(1874-1946) wrote in *Idle Tales of She County: A Study of Local Customs and Etiquette*: “Farmers toil with utmost diligence, as the rugged terrain and unyielding soil make cultivation arduous. The swift-flowing waters easily dry up, leaving crops to wither without rain, yet a sudden downpour can wash away the fertilized seedlings. In the mountains, terraced fields are carved into steep slopes, with more than ten layers barely making an acre. Practicing slash-and-burn agriculture, they hope for even the slightest harvest. The impoverished villagers in remote areas rely on mixed grains for survival.”

分析：该段文字出自许承尧在《歙事闲谭·风礼教考》中的描述，讲述了徽州（歙县）地区农民的生存状态。翻译时的难点主要在于如何准确传达文言引文的文化背景和自然环境的严酷性，同时确保语言简洁流畅。该段文字通过描写徽州地区恶劣的自然环境，深入揭示了当地农民艰苦的生活状态。他们在地形陡峭、土壤贫瘠、气候干旱多变的环境中，以原始的耕作方式维持生计，收成极其微薄，甚至需要依靠外部援助。这些描写强调了农民的辛苦和生存的艰难，同时也揭示了社会贫富不均和自然条件对人类生活的深远影响。译者在初译时较为忠实于原文的字面意思，几乎逐句翻译，“The labor of farmers is most arduous because the terrain is steep and rugged, and the soil is hard and unyielding”虽然传达了原文的意思，但句式较为松散，且“most arduous”和“steep and rugged”等表达显得重复。译者通过删减合译的方法，显著优化了译文的流畅性和可读性，将初译中松散的句子整合为更符合英语表达习惯的复合句。例如，“Farmers toil with utmost diligence, as the rugged terrain and unyielding soil make cultivation arduous”将“农力最为勤苦”和“地势陵绝，厥土驛刚而不化”整合为一个句子，既简洁又流畅。删除了初译中重复或冗余的表达。例如，“The swift-flowing waters easily dry up, leaving crops to wither without rain, yet a sudden downpour can wash away the fertilized seedlings”将“十日不雨，则仰天而呼；一雨骤涨，而粪壤之苗又荡然矣”整合为一个句子，避免了初译中的冗长表达。使用更自然的英语表达替换初译中过于直白的翻译。例如，“Practicing slash-and-burn agriculture, they hope for even the slightest harvest”将“刀耕火种，望收成于万一”简化为一个流畅的句子。总体来说，改译在忠实传达原文信息的基础上，进行了优化，使译文更符合英语的表达习惯，结构更紧凑，语言更流畅。

第四章 总结与反思

总结与反思是翻译实践中至关重要的一部分。译文质量的提升并非仅仅依赖于大量的机械练习，而是通过对实践经验的深刻反思与总结，从而实现质的飞跃。只有在反思中，译者才能发现自身的不足，并在后续的实践中扬长避短，逐步提升翻译水平。通过翻译反思，译者可以不断提高自己的翻译能力，促进跨文化交流和理解。基于此，译者针对本次翻译实践作出如下反思。

4.1 译文质量提升

在翻译实践中，译文的审校与完善是确保翻译质量提升的关键环节。这一过程不仅依赖于译者自身的反复推敲，还需借助外部视角和专业指导，以实现译文的全面优化。首先，初译完成后，译者进行了多次自我审校，并引入了 AI 辅助审校工具。这一阶段的核心任务是排查译文中可能存在的拼写、语法等基础性错误，同时脱离原文，仅从译文的角度审视其流畅性、逻辑性以及是否符合目标语言的表达习惯。通过打印纸板论文反复朗读，确保其语言自然、逻辑清晰、风格统一。为进一步提升译文质量，译者在自我审校的基础上，引入了 AI 辅助审校工具。AI 审校通过自然语言处理技术，快速识别译文中可能存在的拼写错误、语法问题以及句式结构不合理之处，并提供优化建议。此外，AI 还能从语篇层面分析文章表述的连贯性和逻辑性，指出可能存在的语义模糊或表达冗余的地方。通过自我审校与 AI 审校的结合，译者不仅节省了大量时间，还极大地提高了审校效率。

其次，译者邀请同门同学对译文进行外部审校。同学从不同视角出发，标注出他们认为存在问题的部分或不够理想的表达。通过交流与查证，译者不仅发现了自身未曾注意到的细节问题，还获得了诸多有价值的改进建议。这种互改机制不仅拓宽了审校思路，还有效避免了个人视角的局限性，为译文的进一步完善提供了重要支持。

最后，针对翻译中的难点或争议点，译者进行了详细标注，并在最终阶段向导师请教。导师凭借其丰富的翻译经验与专业知识，为译者提供了更具深度和针对性的指导。通过与导师的深入探讨，译者不仅解决了翻译中的疑难问题，提升了译文质量，还掌握了更多实用的翻译技巧与策略。

4.2 心得与收获

在此次翻译实践中，译者选取的源文本确实具有一定的难度，特别是在涉及到徽派版画相关的文化特色词汇及文言引文时，挑战尤为突出。原文中不仅有大量与版画相关的术语和古籍名称的翻译问题，采用了大量四字结构来描述版画，使得表达极为简练但又富有深意，同时在整个文章中穿插了大量的引用和文言选段。这些文言引文在译者看来既具文化深度，又构成了翻译的巨大挑战。起初，我面对这些复杂的语言结构和文化特色时，确实感到手足无措。然而，在导师的鼓励与指导下，我逐步找到了翻译的方向，一步步深入探索，逐步形成更为系统的解决方案。

在翻译徽派版画相关文化特色词时，译者充分利用了权威词典、电子资源和学术文献，确保了术语的准确性和一致性。针对徽派版画的专有名词和术语，译者精心编制了术语表，并进行了分类处理，方便读者查阅。在翻译古籍书名时，译者通过多次推敲和修订，力求精准传达书名中的文化意象。例如，对于《觚不觚录》《寄园寄所寄》等书名，译者提供了两个改译版本，力图捕捉其代表性的文化内涵，确保译名在目标语言中产生相似的认知效果。通过简洁而准确的翻译，译者不仅传达了书名的核心意义，还激发了读者对中国古籍文化的兴趣。在翻译四字格时，译者深入分析词语的内在逻辑，提炼出核心意义，并在必要时调整词性或结构。此外，针对部分四字结构涉及的修辞手法，译者努力保留原文的意象，并尽力再现其艺术意境。在翻译文言引文时，译者首先进行语内翻译，并补充相关的文化背景，以便让其在现代语境中更易理解。随后，通过语义补偿和删减合译的方式，译者显现文言文中隐藏的逻辑关系，使译文既符合现代读者的语言习惯。

这一实践过程让译者深刻认识到，典籍翻译本质上是一种跨文化的阐释与重构。它要求译者既要有扎实的语言功底，又要具备广博的文化视野；既要恪守学术规范，又要发挥创造性思维。这种在传统与现代、源语与译语之间寻求平衡的实践，不仅提升了译者的专业能力，更深化了对翻译本质的理解。本次翻译实践不仅让译者更加坚定了传播中国传统文化的使命感，也积累了宝贵的翻译经验。译者今后将继续努力，不断提升自己的翻译水平，为讲好中国故事、传播中国文化贡献更多力量。

4.3 不足与改进

尽管本次翻译实践让译者在多个方面有所提升，但仍存在一些不足之处，需要在未来的学习和实践中加以改进：

首先，查证能力有待提升。源文本中涉及大量专业名词和术语，译者在搜索和查证相关信息时常常遇到困难。例如，徽派版画中的技法名称、历史背景等专业内容，需要借助多种资源进行核实。然而，由于检索信息的能力和效率有限，有时难以快速找到准确可靠的资料。此外，网络资源的多样性和复杂性也增加了信息筛选的难度。因此，译者需要进一步加强信息检索能力，学会高效利用学术数据库和专业文献，同时提升对网络资源的辨析能力，确保所获取信息的准确性和权威性。

其次，双语能力有待加强。在翻译过程中，译者发现对源文本的理解，特别是文言文部分，仍然存在一定困难。文言文的句式结构复杂，文化背景深厚，需要译者具备扎实的古汉语功底和丰富的文化知识储备。然而，译者在文言文理解和背景知识储备方面仍有不足，导致部分内容的翻译不够精准。此外，英汉双语表达能力也需要进一步提升，尤其是在处理长句、复杂句时，如何既忠实于原文，又符合目标语言的表达习惯，仍需不断磨练。

最后，翻译实践经验不足。尽管在研究生阶段学习了多门翻译相关课程，但面对复杂的翻译任务时，译者仍感到实践经验不足。例如，在处理长文本、专业文本或文学文本时，如何平衡忠实性与可读性，如何在文化差异中寻找最佳表达方式，仍需通过更多的实践来积累经验。

翻译是一项需要不断学习、实践和反思的工作。通过本次翻译实践，译者不仅认识到了自身的不足，也明确了未来的改进方向。在信息检索、双语能力和实践经验等方面，译者仍需不断努力。未来，译者将继续深入学习翻译理论和实践技巧，积极参与翻译项目，积累实战经验，力求在翻译领域取得更大的进步。

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附录一：专有名词及专业术语表

序号	中文	英文
古籍名称		
1	《白雪斋选订乐府吴骚合编》	<i>The White Snow Studio's Selected Collection of Music and Poetry</i>
2	《北平笺谱》	<i>The Peking Letterpaper Collection</i>
3	《程氏墨苑》	<i>Cheng's Ink Garden</i>
4	《楚辞·离骚图》	<i>Illustrations of Li Sao from Chu Ci</i>
5	《方瑞生墨海》	<i>Fang Ruisheng's Sea of Ink</i>
6	《方氏墨谱》	<i>Fang's Ink Manual</i>
7	《觚不觚录》	<i>A World Askew: Ming Dynasty Notes(Gu Bu Gu Lu)</i>
8	《古列女传》	<i>Biographies of Ancient Women</i>
9	《古歙山川图》	<i>The Ancient She County Mountains and Rivers Illustrations</i>
10	《馆阁书目》	<i>Library Bibliography</i>
11	《闺范》	<i>Rules for the Inner Chamber</i>
12	《闺范图说》	<i>Illustrated Manual of Virtuous Women</i>
13	《黄山图经》	<i>Illustrated Record of Mount Huang</i>
14	《徽派版画》	<i>Hui-style Prints</i>
15	《寄园寄所寄》	<i>To the Garden, to What I Am Given(Jiyuan Ji Suoji)</i>
16	《（嘉靖）徽州府志》	<i>Annals of Huizhou Prefecture (Jiajing Period)</i>
17	《九经要义》	<i>Essential Meanings of the Nine Classics</i>
18	《镌新编全相霞笺记》	<i>The Newly Edited and Illustrated Version of Xia Jian Ji</i>
19	《昆仑奴》	<i>The Kunlun Slave</i>

20	《李卓评本玉合记》	<i>Li Zhuo's Commentary on the Jade Collection</i>
21	《明史·赋役志》	<i>Ming History · Taxation and Labor Records</i>
22	《明状元图考》	<i>Illustrated Records of Ming Dynasty's Top Scholars</i>
23	《目连救母劝善戏文》	<i>Mulian Rescues His Mother: An Opera Promoting Virtue</i>
24	《女范编》	<i>Collection of Women's Virtues</i>
25	《潘氏墨谱》	<i>Pan's Ink Manual</i>
26	《秦楼月》	<i>Moon Over Qinlou</i>
27	《人镜阳秋》	<i>The Mirror of Humanity's Morality</i>
28	《十竹斋笺谱》	<i>Ten Bamboo Studio Letterpaper Collection</i>
29	《水浒叶子》	<i>Drinking Game Plates of Water Margin</i>
30	《松漠纪闻》	<i>Chronicles of the Pine and Desert</i>
31	《宋文鉴》	<i>Anthology of Song Dynasty Literature</i>
32	《太平山水图画》	<i>Pictures of the Scenery of Taiping</i>
33	《图本丛刊》	<i>Collection of Illustrated Works</i>
34	《图绘宗彝》	<i>The Illustrated Encyclopedia of Chinese Arts and Crafts</i>
35	《王李合评北西厢记》	<i>Wang and Li's Commentary on the Romance of the West Chamber</i>
36	《忘筌书》	<i>Forgetting the Net(Wang Qian Shu)</i>
37	《文房四谱》	<i>Four Treasures of the Study</i>
38	《武威石氏源流世家朝代忠良报功图》	<i>Illustration of the Wu Wei Shi Family's Ancestral Lineage and Their Meritorious Deeds</i>
39	《歙事闲谭·风礼教考》	<i>Idle Tales of She County: A Study of Local Customs and Etiquette</i>
40	《欣赏编续》	<i>Continued Collection of Appreciation</i>

41	《新镌仙媛纪事》	<i>Newly Engraved Tales of the Immortal Maidens</i>
42	《新刻出像增补搜神记》	<i>New Illustrated and Supplemented Edition of Sou Shen Ji(In Search of the Supernatural)</i>
43	《新刻绣像批评金瓶梅》	<i>A New Edition of Illustrated Critiques on The Golden Lotus</i>
44	《休宁流塘詹氏宗谱》	<i>The Zhan Clan Genealogy of Liutang, Xiuning</i>
45	《扬州梦》	<i>Dream of Yangzhou</i>
46	《有象列仙全传》	<i>The Complete Illustrated Biographies of the Immortals</i>
47	《余氏会通谱》	<i>Genealogy of the Yu Clan</i>
48	《元本出相琵琶记》	<i>The Yuan Edition of The Story of the Pipa</i>
49	《直斋书录解题》	<i>Commentary on the Booklist of Zhizhai</i>
50	《中国版画史图录》	<i>Illustrated History of Chinese Prints,</i>
51	《忠义水浒传》	<i>Water Margin</i>
52	《诸儒鸣道集》	<i>Collection of Confucian Scholars</i>
53	《纂图互注荀子》	<i>Xunzi: Annotated and Illustrated Edition</i>
版画相关术语		
54	避邪图	Talismanic Designs
55	补相	Supplementary Portraits (Bu Xiang)
56	出像	Engraved Illustrations (Chu Xiang)
57	楮皮纸	Mulberry Bark Paper
58	雕版插图	Woodblock Illustration
59	供养受持笺	Devotional Papers for Offerings and Spiritual Practice
60	古松煤	Ancient Pine Coal
61	画谱	Painting Manuals (Hua Pu)

62	徽州三雕	Three Carvings of Huizhou(wood carving, stone carving and brick carving)
63	绘像	Painted Images (Hui Xiang)
64	吉祥图	Auspicious Motifs
65	酒牌叶子	Drinking Game Plates
66	开化纸	Kaihua Paper
67	龙凤喜帖	Dragon-phoenix Wedding Announcements
68	罗纹纸	Luowen Paper
69	麻类藏经纸	Recorded Hemp Paper
70	木刻画	Woodcut Print
71	千秋阁	Studio of a Thousand Autumns
72	全像	Complete Illustrations (Quan Xiang)
73	神佛图	Religious Iconography
74	慎娱室	Cautious Entertainment Room
75	图绘	Illustrated Compendium (Tu Hui)
76	图解	Illustrated Explanations (Tu Jie)
77	图考	Pictorial Investigation (Tu Kao)
78	图像	Pictorial Representations (Tu Xiang)
79	绣花图	Embroidery Patterns
80	绣像	Embroidered Portraits (Xiu Xiang)
81	增相	Augmented Images (Zeng Xiang)
82	竹纸	Bamboo Paper
83	纂图	Compiled Illustrations (Zuan Tu)

人名及地名		
84	大村西崖	Nishiya Omura (1867-1927)
85	歙县虬村	Qiu Village, Shexian County
86	新安郡	Xinan County

附录二：原文与译文

Source Text	Target Text
导言	Preface
一、中国的木刻画	1. Chinese Woodcut Print
“版画”一词来源于西方，中国古版画的称谓是 20 世纪才有的，但这门传统的艺术在中国存在超过千年。其制作方式是将画稿反向雕镂于木板上，通过刷墨、覆纸而取得，也称作木刻画。木刻画主要用作书籍插图、年画、信笺、经咒及供养受持笺等用途。本书所介绍的徽派版画主要用作书籍插图，亦称为雕版插图。	The word “prints” originated from the west and could not be heard in China until the 20th century. But this traditional art has existed in China for more than a thousand years. It is also called woodcut print for its making way of carving the paintings reversely on the wood board, brushing with ink and printing with paper. <u>Woodcut prints are mainly used for book illustrations, New Year pictures, decorative stationery, Buddhist mantras and devotional papers for offerings and spiritual practice.</u> Hui-style prints in this book, used as book illustration, are also known as woodblock illustrations.
木刻画需要先绘、再雕、后印，要有中国传统的绘画技巧，讲究线条和布局，通过神韵、形态、赋彩、位置来表现情节。制作工艺上更是离不开上好的原料和技艺高超的刻工和印工。木刻画的雕版常用梨木或枣木，特点是细密、软硬适中，在上面刻线不易走样，吸水程度适于印刷。印刷用的是油烟墨，墨色黝黑，耐久而不易变色。印刷的纸张多为竹纸、皮纸和宣纸，这类纸张会使墨色柔润，层次明显又均匀。	Woodcut print is painted, carved and then printed. With traditional Chinese drawing skills, it pays great attention to lines and layout, and expresses the plot through charm, form, color and position. It is required to choose superior raw material and highly skilled engravers and printers during the production process. The fine wood of pear or jujube is quite suitable for prints because of its moderate hardness and water absorption. The carved lines on it are not easy to be distorted. The printing uses soot ink, which is dark, durable and not easy to change color. To make the ink color soft and smooth with obvious and even layers, people always use bamboo paper, leather paper and rice paper. Here are the production sequence: the painter draws on the paper; the engraver carves lines on the wood board; the experienced printer brushes ink and

制作顺序大致为绘者在纸上绘画，由刻工在木板上镌刻出线条，之后由经验丰富的印工进行刷印，最后经由修养高又善于经营的组织者推广，这种组织者可以是私人书坊、寺院、官府等。	prints the paper; and then the organizer, highly cultivated and good at management, are responsible for promoting. Such organizer can be private bookstores, temples, government offices, etc.
正如中国的古代艺术从来不是独立的存在，而是源于日常生活的需求。在原始社会，人们需要盛放食物的器皿，便用黏土捏合、放干、烧制，制成陶罐，于是有了陶瓷的发展；为了记事和占卜，在龟甲和牛肩胛骨上刻出可辨识的符号，出现了甲骨文，开启了数千年的书法史。先秦时期，因作战需要绘制地形图，图上又需要描绘一些山水地形的符号，便出现了山水画的雏形；1000多年后，北宋的山水画早已脱离地图功能，达到中国艺术表现的高峰。	Ancient Chinese arts did not exist for existence's sake, but derived from daily life. In primitive society, in want of containers to hold food, people kneaded, dried and fired clay to make pottery pots, thus promoting the development of ceramics. For the record of events and divination, people craved recognizable symbols on tortoise shells and ox shoulder blades. So appeared the oracle bone inscriptions and began a thousand-year history of calligraphy. In the pre-Qin(-221 BC) period, the prototype of landscape paintings came into being because of battles, in which people needed to draw topographic maps and also depicted some landscape symbols on them. The landscape paintings no longer functioned as maps and reached the peak of Chinese artistic expression in Song Dynasty(960-1127).
木刻画亦是如此，起初为了传播宗教的需要，雕刻复印传教画面及佛教、道教经典，随之扩展至科学、历史、地理、戏曲、文学等题材。雕刻的对象也越发丰富-人物、山水、花鸟、植物、文玩、器皿、几何	The same is true for woodcuts. To spread religion at first, people carved and printed missionary pictures as well as classics of Buddhism and Taoism. Later, the subjects expanded to science, history, geography, opera, literature and others. The carving objects were increasingly abundant, including figures, landscapes, flowers and birds, plants, cultural toys, utensils and

图形等。元素多了，必会重视画面构图、位置经营、人物关系、人物与环境的联系等，这又使得其绘画性得以提升。加之商业的发展，出现了名家绘制、良工镌刻、书坊刊印及售卖书籍的专业分工的一整套流程。	geometric figures, etc. Therefore, great importance was attached to picture composition, location management, character relationships, and character-environment connection, which in turn improves the painting quality. Coupled with the development of commerce, there appeared a whole process of professional division, from famous paintings, superb carving, bookshop printing to book sales.
二、雕版插图的价值与研究	2. The Value and Research of Woodblock Illustrations.
如果说宗教的传播催生了中国的雕版印刷术，也催生出雕版插图，那么让其走得更远的则是古人对于文化的传承与重视。古人著书立说，重视图和记录，所谓“左图右书”“左图右史”“文不足以图补之，图不足以文叙之”。汉代之前，古人将书抄写在竹简、木牍等天然载体或缣帛等丝织品上。汉代，蔡伦发明了造纸术，让书写和绘画更为便利。雕版印刷术的发明，则让书籍得以普及，而书籍中的插图相较于文字，对于传递信息是更为形象具体的方式。	If the spreading of religion prompted Chinese block printing and also block illustration, what made them develop further was the ancient people's inheritance and attention to culture. <u>In ancient times, scholars attached great importance to illustrations and records, as evidenced by the sayings “with illustrations on the left and words on the right” , “illustrations and words complement each other”.</u> Before Han dynasty(202 BC-220 BC), the ancient people used to write on bamboo slips, wooden slips and other natural carriers, or on silk fabrics. In Han dynasty, Cai Lun invented papermaking technology, making writing and drawing more convenient. Later, the invention of block printing made book more popular, and the illustration in books, compared with words, was a more vivid and concrete way of conveying information.

郑振铎先生曾说：“插图的作用，一方面固在于把许多著名作家的面目，或把许多我们所爱读的书本的最原来的式样，或把各书中所写的动人心肺的人物或其行事显现在我们面前；这当然是足以提高读者的兴趣的。但他方面却有一个更重要的原因，使我们需要那些插图的，那便是，在那些可靠的来源的插图里，意外的可以使我们得见各时代的真实的社会的生活的情态。”	Mr. Zheng Zhenduo(1898-1958) once said: “The functions of illustrations lie in two aspects. For one thing, they can arouse readers’ interest by unfolding famous writers’ intentions, the original form of books we love to read, or the touching characters or their deeds in each book. More importantly, for another, what makes illustrations useful is that those reliable ones enable us to see the real social life of all ages.
黄裳先生也提到过：“这些古版画除了具有高度的艺术性之外，往往还记录了一些当时社会风俗的面影。通过画面，不独使人感到美，还能使人得到很多知识。从人民的日常生活，到具体的名物，以及社会面貌和时代风习往往都能通过古书的插图得到实证。这实在是除了古代实物之外，最好的历史学习的参考图谱。”同时，插图的重要性还反映在其载体——书籍的命名中。<u>凡带有插图的书籍，根据内容题材，多被命名为图绘、图考、绣像、绘像、出像、全像、图像、补相、增相、纂图、图解、画谱</u>	Mr Huang Chang once said: “Apart from being highly artistic, the ancient prints were also a shadow of the social customs of that time. People can not only see the beauty of the pictures, but also learn a lot from them. Everything can be found in the illustrations of ancient books from people’s daily life, to the specific names, as well as social outlook and customs. They are the best reference for history learning besides ancient objects. Meanwhile, books’ naming, as the carrier, also reflects the importance of illustrations. <u>Books with illustrations are often named based on their content and themes, such as illustrated compendium(Tu Hui), pictorial investigation(Tu Kao), embroidered portraits(Xiu Xiang), painted images(Hui Xiang), engraved illustrations(Chu Xiang), complete illustrations(Quan Xiang), pictorial representations(Tu Xiang), supplementary portraits(Bu Xiang), augmented images(Zeng Xiang), compiled illustrations(Zuan Tu), illustrated explanations(Tu Jie), and painting</u>

等,例如《纂图互注荀子》《镌新编全相霞笺记》《元本出相琵琶记》《有象列仙全传》《新刻出像增补搜神记》《新刻绣像批评金瓶梅》《图绘宗彝》等。	<u>manuals(Hua Pu).</u> For example, <i>Xunzi: Annotated and Illustrated Edition, The Newly Edited and Illustrated Version of Xia Jian Ji, The Yuan Edition of The Story of the Pipa, The Complete Illustrated Biographies of the Immortals, New Illustrated and Supplemented Edition of Sou Shen Ji(In Search of the Supernatural), A New Edition of Illustrated Critiques on The Golden Lotus, The Illustrated Encyclopedia of Chinese Arts and Crafts and so on.</i>
虽然作为插图的版画具有如此高的艺术水准及文化内涵,但在近代开始深入研究它的并不是中国人,而是日本学者。大村西崖校辑、翻刻中国的画谱类书籍——《图本丛刊》,直接带动了日本学者对中国木刻版画的深入研究。而此时,在正处于内忧外患中的中国,一些文人学者也在积极倡导收集和研究古版画,最知名的是鲁迅先生和郑振铎先生,他们不仅积极收集散落在各处的古籍插图,还与荣宝斋合作恢复印制了《十竹斋笺谱》和《北平笺谱》。	Prints as illustrations, with such a high artistic level and cultural connotation, were further studied by Japanese scholars not Chinese. Nishiya Omura (1867-1927) proofread and re-carved Chinese painting books-<i>Collection of Illustrated Works</i>, which promoted Japanese scholars' further study on Chinese woodcuts. Meanwhile, China was in the midst of internal and external troubles, while there were still some Chinese scholars actively advocating the collection and study of ancient prints, including best-known Lu Xun and Zheng Zhenduo. They not only collected the ancient illustrations scattered everywhere, but also cooperated with Studio of Glorious Treasures to resume the carving of <i>Ten Bamboo Studio Letterpaper Collection</i> and <i>The Peking Letterpaper Collection</i>.
郑振铎看到版画的價值被忽视,更是发出誓愿:“夫以世界版画之鼻祖,且具有一千余年灿烂光华之历史者,乃竟为世界学人忽视、误解至此,居恒未尝不愤愤也!二十余年,	Zheng Zhenduo, upon witnessing the undervaluation of prints, made a solemn vow: “As the progenitor of world prints, with a history of over a thousand years of brilliance, it is truly an enduring source of indignation to be neglected and misunderstood by scholars worldwide to this extent. For over twenty

倾全力于搜集我们版画之书，誓欲一雪此耻。”抗战后，他编成了全套《中国版画史图录》，为研究古代版画史做出了开拓式的贡献。	years, I have dedicated all my efforts to collecting prints books, vowing to rectify this disgrace.” After the War of Resistance Against Japan, he compiled the complete set of <i>Illustrated History of Chinese Prints</i>, making pioneering contributions to the study of ancient prints history.
三、插图中的徽派版画	3. Hui-style Prints in Illustrations
中国的木刻画，从唐到明，曾经有过“体面的历史”，这是鲁迅先生对它的评价。而徽派版画是推动中国木刻画“体面”历史中重要的部分。徽派版画是郑振铎先生命名的，在历史上也称为新安版画，新安是古徽州地区前身新安郡的简称。徽州早在宋代便有刻书的记载，明代的天顺、弘治、正德、嘉靖年间出现了雕版插图，而真正自成一派并达到鼎盛则是在万历时期，到天启、崇祯时仍然不衰，直到清朝康熙和乾隆年间逐渐衰落，前后延续四百余年。	Lu Xun remarked that Chinese woodcut once had a “decent history” from Tang Dynasty (618-907) to Ming Dynasty (1368 - 1644). Hui-style prints played a significant role in advancing the “decent” history of Chinese woodcut prints. Named by Zheng Zhenduo, Hui-style prints, also historically known as Xin'an prints, derived its name from Xin'an, the abbreviation of Xinan county, which is the predecessors of ancient Huizhou region. There are records of book engraving in Huizhou as early as the Song Dynasty(960-1279). Woodblock illustrations appeared during the periods of Tianshun(1457-1464), Hongzhi(1488-1505), Zhengde(1506-1521) and Jiajing(1522-1566) in the Ming Dynasty. However, it was during the Wanli(1573-1620) period that it truly became a school of its own and reached its peak. It remained popular during the Tianqi(1621-1627) and Chongzhen(1628-1644) periods, and gradually declined during the Kangxi(1661-1722) and Qianlong(1736-1796) periods of the Qing Dynasty, lasting for more than 400 years.
<u>徽派版画擅长以白描手法造型，富丽精工，典雅静穆，抒情气息浓厚。</u>歙县虬村黄姓刻工人才辈出，独傲艺林，从明正统至清道光年间，黄姓刻	<u>Hui-style Prints excel in line drawing technique, presenting craftsmanship and serenity with a strong lyrical atmosphere.</u> There are numerous talented engravers, surnamed Huang in Qiu Village, Shexian County, standing out in the artistic realm. During the

工插图刻画的图书达 240 余部。由于徽州地处深山，地域狭小，徽州的刻工大部分去其他刊印地区谋生发展，其手法风格也给建安、金陵、武林、苏州和吴兴的版画带来影响。徽州的商人在外地经商、成立书肆、组织刊刻书籍，随之也将徽派版画的审美及技法带去落籍和寄籍的地方。	periods Yingzhong(1436-1449) of Ming Dynasty to Daoguang(1820-1850) of Qing Dynasty, the Huang engravers illustrated over 240 books. Due to Huizhou's location in remote mountains and its limited territory, most engravers sought livelihood and development in other printing regions. Their techniques and styles also influenced the woodblock prints of Jian'an, Jinling, Wulin, Suzhou, and Wuxing. Huizhou merchants engaged in business outside their hometown, established bookstores, and organized book printing, thus spreading the aesthetics and techniques of Hui-style prints to other domicile or residence.
书籍插图是徽派版画的主要载体。插图的广泛应用不但提高了刻工的木刻技艺，也促成了画家和刻工的深入合作。明代中期，书商出于竞争的目的，极力提高插图的品质，邀请画家为书籍绘制画稿。画家在作画时为了顾及木版镌刻的特点，调整了线条的间隙，刻工在镌刻时更易于表现出画家自身的艺术风格，二者相互影响，相互促进。书商的组织、画家的参与、版刻名手的技艺、激烈的行业竞争以及繁荣的市民社会，在市场经济的大背景下有机结合，使得徽派版画在明万历时期迎来了“光芒万丈”的时代！	Book illustrations serve as the primary carrier of Hui-style prints. Its widespread application enhances the woodblock engravers' skills and also fosters in-depth collaboration between painters and engravers. In the mid-Ming Dynasty, book merchants, driven by competition, made great efforts to improve the quality of illustrations by inviting painters to create sketches for books. Painters adjusted the spacing of lines to accommodate the characteristics of woodblock engraving, enabling the engravers to more easily express the artists' own artistic styles during engraving. The interaction between the two influences and promotes each other. The combined influence of book merchants' organization, painter participation, skilled engravers, intense industry competition, and a thriving civic society, all within the backdrop of a market economy, ushered in the “brilliant era” of Hui-style prints during the Wanli period of the Ming Dynasty!
四、徽派版画的價值	4. The Value of Hui-style Prints

本书力图多维度地展现徽派版画的面貌，从它的缘起、历史发展、风格特征、作品分类、作品说明、当代传承与探索等方面入手。顺着这样的解读逻辑，当我们在欣赏一幅徽派版画时，会沿着它的构图形式、气韵笔意、画面含义和镌刻技巧来思索和体会，然后再和与之相对应的文本信息结合，这种文本信息可以是一个词语、一首诗、一场剧目、一回小说、一篇说明。这样的梳理方式也希望让读者了解徽派版画不仅是一门古老的技艺，更是一种艺术语言，这种语言可追溯到更为古老的石刻、碑拓、印刷术和“徽州三雕”。徽派版画所体现出的古代美学及观看方式对于当代从事工艺美术、文创、平面、环艺、建筑等设计的人士来说，是可吸取的养分。例如，从书籍设计的角度，徽派版画作为书籍插图，它的构图特点、题款方式、图像在书页中所占的比例、图文排版、字体选择及文字大小等设计概念并非凭空出现，而是数千年来书籍阅读方式不断演变的结果，所以，本书中的插

This book aims to present Hui-style Prints from multiple dimensions, including its origins, historical development, stylistic features, classification and description of works, contemporary inheritance and exploration. In this way, when enjoying a piece of Hui-style Prints, we can contemplate and appreciate its composition, artistic conception, implied meaning, and engraving techniques. Then, we combine it with corresponding textual information, which can be a word, a poem, a play, a novel, or an explanation. By doing so, we hope readers understand that Hui-style Prints is not merely an ancient craft but also an artistic language that can be traced back to even older forms such as stone carving, rubbing, printing, and the “Three Carvings of Huizhou(wood carving, stone carving and brick carving)”. The ancient aesthetics and viewing methods embodied in Hui-style Prints are a source of inspiration for contemporary designers in arts and crafts, cultural and creative industries, graphic design, environmental art, architecture, and other fields. For instance, from the perspective of book design, Hui-style Prints, as book illustrations, embody design concepts such as compositional characteristics, inscription method, the proportion of illustrations on the page, graphic-text layout, font selection, and text size. These concepts are not arbitrarily created but shaped by millennia of evolution in reading habits. Therefore, the majority of illustrations in this book are not independently cropped but faithfully restored to their original proportions as much as possible. The garden structures and architectural styles depicted in Hui-style Prints recreate the environmental features of the time and also reflect the humanistic qualities of the designers (craftsmen of

图大多没有单独裁剪，而是尽可能还原其在原本中的比例。徽派版画中的园林构造和建筑风格还原了当时的环境风貌，也体现了设计师（当时的匠人）的人文素养。甚至于画面中作为背景的屏风、家具、博古、清供、日用器皿、人物服饰、砖纹、窗格等造型和纹样皆可作为当代设计的参考。	that era). Even the motifs and patterns such as screens, furniture, antiques, offerings, daily utensils, clothing of the figures, brick patterns, window grilles depicted in the background of the scene, can serve as references for contemporary design.
第一章 关于徽派版画	Chapter 1 About Hui-style Prints
第一节 徽派版画产生的背景	Part 1 Background of Hui-style Prints
一、弃农转工	1. Abandoning Agriculture for Employment in Non-agricultural Sectors
徽派版画源于古徽州，主要发展于今天的皖南及江浙地区。徽州位于安徽的南部山区，包括歙县（府城兼县城）、休宁、祁门、黟县、婺源（现属于江西上饶）、绩溪，古称“六县一府”。这里自古交通闭塞，又因山多、耕地少，导致农作物缺乏、粮食产量不足。	Hui-style Prints, originated from ancient Huizhou, mainly develops in the present-day southern Anhui and parts of Jiangxi and Zhejiang provinces. Huizhou is located in the southern mountainous area of Anhui, including Shexian (the prefectural and county seat), Xiuning, Qimen, Yixian, Wuyuan (now part of Shangrao, Jiangxi), and Jixi. This area has historically been isolated due to its rugged terrain and limited arable land, leading to insufficient agricultural production and food supply.
许承尧在《歙事闲谭·风礼教考》中提及：“农力最为勤苦，缘地势陵绝，厥土僻刚而不化。水湍急，潴蓄易枯，十日不雨，则仰天而呼；一雨骤涨，而粪壤之苗又荡然矣。大山之所落，	<u>Xu Chengyao(1874-1946) wrote in <i>Idle Tales of She County: A Study of Local Customs and Etiquette</i>: "Farmers toil with utmost diligence, as the rugged terrain and unyielding soil make cultivation arduous. The swift-flowing waters easily dry up, leaving crops to wither without rain, yet a sudden downpour can wash away the fertilized seedlings. In the mountains, terraced</u>

力垦为田，层累而上，十余级不盈一亩。刀耕火种，望收成于万一。深山穷民，仰给杂粮。”	<u>fields are carved into steep slopes, with more than ten layers barely making an acre. Practicing slash-and-burn agriculture, they hope for even the slightest harvest. The impoverished villagers in remote areas rely on mixed grains for survival."</u>
因耕地贫瘠，这里的居民多食山中野物，当然，野物不仅仅是飞禽走兽，还有鲜美的竹笋、菌菇、蕨菜，以及上好的茶叶。务农无望，大量的居民便转而做工匠，包括刻工。	Due to the barren farmland, many residents here rely heavily on consuming wild mountain resources, which include not only birds and animals but also delicious bamboo shoots, mushrooms, ferns, and high-quality tea leaves. With little prospect in farming, a large number of residents have turned to craftsmanship, including carving work.
<u>《寄园寄所寄》载：“徽处万山中，绝物农桑利，薅茗之外惟墨……”</u>这里处于山林之间，多产木材，其中楮树皮可造纸、松木烟可制墨，而梨木、枣木等都是刻板极好的材料。	<u>According to records in <i>To the Garden, to What I Am Given(Jiyuan Ji Suoji)</i>, “Among the myriad mountains of Huizhou, there exists precious agricultural techniques, producing not only high-quality tea leaves but also ink”.</u> Here, nestled among forests, is abundant in timber resources. Mulberry bark is used for paper-making, pine smoke for ink production, as well as pear wood, jujube wood, and other excellent materials for carving.
自宋元时期，徽州便催生出了一大批商贩和各类能工巧匠——制墨、造纸、雕刻、漆器、盆景、造林、陶艺等工匠。到了明代，为了谋生，他们大规模地走到山外，在当时经济更为发达的江南地区（今江、浙两省）成为实力雄厚的徽商和技艺更加出色的匠人，正如当今社会的人才奔向北京、上海、广州、深圳这类大城市寻	Since the Song and Yuan dynasties, Huizhou has given birth to large numbers of merchants and various skilled craftsmen in such fields as ink making, paper making, carving, lacquerware, bonsai, afforestation, pottery. By the Ming Dynasty, to make a living, they massively migrated outside the mountains to the economically more developed Jiangnan region (present-day Jiangsu and Zhejiang provinces), becoming powerful merchants known as Huizhou merchants and even more skilled artisans. Just as talents in today's society flock to major cities like Beijing, Shanghai, Guangzhou, and Shenzhen in search of better

找更好的发展一样。	opportunities for development.
徽州人重商、重工，也重视文化，传说这里的百姓多为北方世家大族因战乱南迁而来，包括南宋、北宋之交的宋室南渡，为躲避追杀，避难在这深山老林处。时至今日，这里的方言、姓氏、宗祠等依旧是人类学家和社会学家研究中古王朝的重要资料。	Huizhou people value commerce, craftsmanship, and culture. Legend has it that many of the locals are descendants of northern aristocratic families who migrated south due to wars, including the migration of the Southern Song Dynasty during the transition between the Northern and Southern Song periods. Fleeing persecution, they sought refuge in the deep mountains and forests of this area. Even today, the local dialect, surnames, and ancestral temples remain important resources for anthropologists and sociologists studying the medieval dynasties.
二、精湛之工艺	2. Exquisite Craftsmanship
徽派版画的制作涵盖了雕刻、印刷、制墨、造纸等诸多工艺，这些工艺都是徽州先民自古以来擅长的。徽州地区有着悠久的雕刻历史，至今在徽州的民居中还能普遍地看见几百年前祖先留下的门楼、窗牖、藻井中精美的石雕、砖雕和木雕。	The production of Hui-style Prints encompasses various crafts such as carving, printing, ink making, and papermaking, all of which have been mastered by the ancestors of Huizhou since ancient times. Huizhou has a long history of carving, and to this day, people can commonly see exquisite stone carvings, brick carvings, and wood carvings left by ancestors in the gatehouses, windows, and ceilings of Huizhou's residential buildings hundreds of years ago.
徽派版画产生的原因诸多。首先是书籍的材质——纸张。东汉便有了造纸术，但成本颇高，用料较为局限。随着技术的成熟，抄印书的纸张从最早有记载的隋唐时期的麻类藏经纸到宋代印书的竹纸、楮	The emergence of Hui-style Prints was influenced by various factors. Firstly, it was the material used for books - paper. Though papermaking was invented during the Eastern Han dynasty(25-220), it was initially costly and limited in variety. As technology advanced, paper for copying books transitioned from the earliest recorded hemp paper during the Sui and Tang dynasties(581-907) to bamboo paper and mulberry bark paper used in the

皮纸，再到明清时期普遍使用的泾县与江西的罗纹纸，浙江、四川与福建的竹纸、开化纸、宣纸等诸多种类。徽州地处山地，多产木材，木材是造纸不可缺少的原料，尤其是历史上最著名的纸——“澄心堂”纸。	Song dynasty, and later to various types such as luowen paper from Jingxian and Jiangxi commonly used during the Ming and Qing Dynasties, as well as bamboo paper, Kaihua paper, and Xuan paper from Zhejiang, Sichuan, and Fujian provinces respectively. Huizhou, located in mountainous areas, is rich in timber, which is an indispensable material for papermaking, especially for the most famous historical “Chengxin Tang” paper.
据北宋早期苏易简在《文房四谱》中记载：“黟歙间多良纸，有凝霜、澄心之号，复有长者，可五十尺为一幅。盖歙民数日理其楮，然后于长船中以浸之，数十夫举抄以抄之，傍一夫以鼓而节之，于是以大熏笼周而焙之，不上于墙壁也，由是自首至尾，匀薄如一。”	<u>Su Yijian recorded in <i>Four Treasures of the Study</i> that in the regions of Yi and She, high-quality paper was abundant, known by names such as “Frost Condensation” and “Clear Heart.” There was also a type called “Long Scroll,” which could measure up to fifty feet in length. The papermakers of She would prepare the bark for several days, then soak it in a long trough. Dozens of workers would lift the pulp and scoop it into molds, while one worker beat a drum to set the rhythm. The paper was then dried evenly on large steaming frames, avoiding contact with walls, ensuring that from end to end, it remained uniformly thin.</u>
明代徽州刻书多用本地的白棉纸，这种纸的主要原料是楮树皮，特点是厚而有韧性，不易撕破，又易于雕刻。	During the Ming Dynasty, Hui-style Prints often utilized locally produced white cotton paper, which primarily consisted of mulberry bark. This paper was characterized by its thickness and toughness, making it resistant to tearing and suitable for carving.
其次是印刷术的发展。据研究，雕版印刷始于隋，行于唐，扩于五代，精于宋，盛于明清。印刷的内容也从先秦诸子百家的著作发展为经、史、子、集、戏剧、平话、工技、农艺、医药、占卜、释藏、佛	Secondly, it was the development of printing technology. According to research, woodblock printing originated in the Sui Dynasty(581-618), developed in the Tang Dynasty(618-907), expanded during the Five Dynasties(907-960), became refined in the Song Dynasty(960-1279), and flourished in the Ming and Qing Dynasties(1368-1912). Its printed content has developed from the works of pre-Qin philosophers to

典、道经等各类著作。雕版印刷术的发明使得书籍服务的对象从皇家、贵族、官员扩散至文人雅士、商贩和平民，文通过书籍传播更为广泛。印刷术也使得书籍的形制由最早的竹简、木牍、缣帛和卷轴变为叶子、折叠和册页。书籍的装帧出现了旋风装、经折装、蝴蝶装、包背装、线装等形式，这些无疑为木刻画及徽派版画的发展提供了丰富的题材和精美的载体形式。	classics, history, philosophy, literature, drama, vernacular storytelling, crafts and technology, agriculture, medical texts, divination, Buddhist scriptures, Taoist classics and other works. Its invention expanded the readership from the royalty, nobility, and officials to literati, merchants, and common people, making literature more widely accessible through books. It also transformed the format of books from bamboo slips, wooden tablets, silk, and scrolls to leaves, folds, and bound volumes. Various bookbinding techniques emerged, such as whirlwind binding, accordion binding, butterfly binding, wrapped-back binding, and stitched binding. All of these provided rich subjects and exquisite mediums for the development of woodcut print and the Hui-style Prints.
再次，徽州地区制墨的墨模工艺直接推动了徽派版画的兴起。徽派版画的发祥地歙县自五代以制墨闻名，唐朝末期便有李超及其子李廷珪造“新安香墨”之事。制墨需要墨模，墨模为凹版雕刻，六面相合，投以胶墨，压之成型，成为墨锭。明清时期，由于墨的种类已丰富成熟，人们对于墨锭的要求已不仅仅是为了墨色，还需要形制上的美观。于是，墨坊就需要在墨模的造型上下足功夫，明代徽州的制墨大家程君房、方于鲁和罗小华，以及清代胡开文、曹素功制墨坊的	The ink mold craftsmanship in the Huizhou region directly contributed to the rise of Hui-style Prints. Shexian, its birthplace, had been famous for ink-making since the Five Dynasties period. During the late Tang Dynasty, there was already the story of Li Chao and his son Li Tinggui creating "Xin'an Fragrant Ink." Ink-making requires ink molds, which are engraved intaglio-style molds. These molds consist of six sides that fit together. When glue-based ink is poured into the mold and pressed, it forms ink sticks. By the Ming and Qing Dynasties, ink varieties had become rich and sophisticated, and people no longer cared solely about the ink's color but also demanded aesthetic appeal in the ink sticks' shapes. Consequently, ink workshops had to put great effort into the design of ink molds. Ming Dynasty ink-making masters such as Cheng Junfang, Fang Yulu, and Luo Xiaohua, as well as Qing Dynasty ink-makers like Hu Kaiwen and Cao Sugong, created

墨模精致至极，所刻山水，远近浓淡，层次分明，容态生动；所刻人物，阴阳向背分明，五官须眉毕具，顾盼有神；所刻花草，筋节文理，条分缕析。而木刻画为凸版雕刻，虽与墨模凹版雕刻不同，但技艺与审美是相通的，特别是著名的黄氏刻工，其雕刻技艺受到墨模的影响颇多。从难度系数上看，墨模因其雕刻尺寸更小，又因是浮雕，需经得起多角度的赏玩，技艺甚至高于木刻版画。	exceptionally exquisite ink molds. The carved landscapes exhibit clear layers of depth, with vivid contrasts between near and far, creating a lifelike presence. The figures are meticulously rendered, with clear shading and detailed facial features, exuding a spirited vitality. As for the flora, every vein and texture is intricately delineated, showcasing a meticulous attention to detail. Although woodcut prints are relief carvings, different from the intaglio carvings of ink molds, the techniques and aesthetics were shared, especially among the famous Huang family carvers, whose craftsmanship was greatly influenced by ink molds. In terms of difficulty, ink mold carving, due to its smaller size and being a form of relief carving, had to withstand appreciation from multiple angles, making the technique even more demanding than woodcut prints.
最后，印刷版画需要用墨，墨也是徽州的特产之一。明代徽州的墨大致分为三类：一类为文人的“自怡墨”，如汪太涵的“千秋阁”、程孟阳的“古松煤”、李长衡的“慎娱室”¹等；一类为“精鉴墨”，如罗小华的“临池志逸”、潘方回的“闲闲堂”、吴季长的“一茎草”、李耀祖的“黑松使者”等；一类为“实用墨”，如程幼博、方于鲁、潘方凯、方瑞生、吴守默、汪希	Finally, making these prints needs ink, which is also a specialty of Huizhou. In the Ming Dynasty, Huizhou ink was generally divided into three types: one is the “Self-pleasing Ink” of literati, such as Wang Taihan’s “Studio of a Thousand Autumns”, Cheng Mengyang’s “Ancient Pine Coal”, and Li Changheng’s “Cautious Entertainment Room”¹. one is the “Elite Ink for Appreciation”, such as Luo Xiaohua’s “Aspiring by the Ink Pool”, Pan Fanghui’s “The Hall of Leisure and Serenity”, Wu Jichang’s “A Single Blade of Grass”, and Li Yaozu’s “Black Pine Messenger”; one is the “Practical Ink”, such as those produced by Cheng Youbo, Fang Yulu, Pan Fangkai, Fang Ruisheng, Wu Shoumo, Wang Xigu, and Cheng Yiqing.

¹ In traditional Chinese culture, literati often gave elegant names to their studies or residences, and used these names to title their works or collections, such as ink sticks or inkstones, just as Wang taihan and Li Changheng did. Among them, “a Thousand Autumns” implies eternity, and “Cautious Entertainment” emphasizes moderation and self-discipline during relaxation to avoid excessive indulgence.

古、程一卿等所制的墨。	
徽州的印书很是讲究，不仅墨色晶莹，字大如钱，不爽毫毛，还多用檀香木贮之，为收藏者所珍视，故谢肇制评各地雕版书籍称“徽刻骤精”。徽州各类技艺间的相互影响与融合，系统地推动了徽派版画各个工艺环节的进步。	Huizhou's printing is quite meticulous. Not only is the ink crystal-clear, with characters as large as coins without any flaws in the strokes, but they are often stored in in sandalwood cases, making them highly valued by collectors. Therefore, Xie Zhaozhi praised Huizhou prints from various regions, calling them "exceptionally refined." The mutual influence and integration of various crafts in Huizhou systematically advanced every stage of Hui-style Prints.
三、对手艺的重视	3. The Emphasis on Craftsmanship
每种手艺和技术都有其辉煌的时期，在中国的历史进程中，没有一个朝代比明朝更注重工匠的地位，不论是在版画制作中镌刻的刻工、印刷的印工，还是其他工种中的窑工、竹工、漆工、铁匠等，技艺精湛的工匠的地位堪比士绅阶级。	Each craft and technique had its heyday, and in the course of Chinese history, no dynasty placed greater emphasis on the status of artisans than the Ming Dynasty. Skilled craftsmen, whether they are engravers, printers, or artisans in other trades such as pottery, bamboo craftsmanship, lacquerware, or blacksmithing, held a status comparable to the gentry class.

明代后期的史学家王世贞在《觚不觚录》中提及：“画当重宋，而三十年来忽重元人，乃至倪元镇以逮明沈周，价骤增十倍。窑器当重哥汝，而五十年来忽重宣德，以至永乐、成化，价亦骤增十倍。大抵吴人滥觞，而徽人导之，俱可怪也。今吾吴中陆子刚之治玉、鲍天成之治犀、朱碧山之治银、赵良璧之治锡、马勋治扇、周治治商嵌，及歙吕爱山治金、王小溪治玛瑙、蒋抱云治铜，皆比常价再倍，而其人至有与缙绅坐者。近闻此好，流入宫掖，其势尚未已也。”可见，明朝人对于当时的工艺是极其推崇，尤其是在苏州、徽州等江南地区。	<u>Wang Shizhen, a historian in the late Ming Dynasty, mentioned in <i>A World Askew: Ming Dynasty Notes(Gu Bu Gu Lu)</i>: “Paintings should be valued from the Song Dynasty, but in the past thirty years, there has been a sudden admiration for Yuan painters, and the prices of works by Ni Yuanzhen and Ming painters like Shen Zhou have increased tenfold.” Porcelain used to value Ge and Ru wares, but in the past fifty years, there has been a sudden preference for Xuande, and even Yongle and Chenghua wares, whose prices have similarly risen tenfold. Generally, this trend started with the people of Wu and was led by the people of Huizhou, which is rather surprising. Now, in our Wu region, the works of Lu Zigang in jade carving, Bao Tiancheng in rhino horn, Zhu Bishan in silver, Zhao Liangbi in tin, Ma Xun in fan-making, Zhou Zhi in inlay work, along with Lü Aishan of Shexian in gold, Wang Xiaoxi in agate, and Jiang Baoyun in bronze, are all double the regular price, and some of these artisans even dine with officials. It is recently heard that this trend has spread to the imperial palace, and it shows no signs of stopping.” This demonstrates that people in the Ming Dynasty held the craftsmanship of the time in high regard, especially in the Jiangnan regions like Suzhou and Huizhou.</u>
大文学家张岱也提过：“竹与漆与铜与窑，贱工也。嘉兴之腊竹、王二之漆竹、苏州姜华雨之籊簟竹，嘉兴之洪漆之漆，张铜之铜，徽州吴明官之窑，皆以竹与漆与铜与窑名家起家，而其人且与缙绅先生列坐抗礼焉。则天下何物不足以	<u>The great scholar Zhang Dai once said: “Bamboo, lacquer, copper, and kilns are considered humble crafts. Yet, Jiaxing’s waxed bamboo, Wang Er’s lacquered bamboo, Jiang Huayu’s engraved bamboo of Suzhou, Hong Qi’s lacquer in Jiaxing, Zhang Tong’s copper, Wu Mingguan’s kilin in Huizhou—all started as humble crafts, but the masters of these trades rose to prominence, sitting alongside gentry and scholars. Therefore, nothing in the world is unworthy of respect; it</u>

贵人，特人自贱之耳。”可见，当时的文人也是极力推崇工匠的技艺的。	<u>is only people who deem things humble.”</u> This shows that scholars at the time also greatly admired the craftsmanship of artisans.
四、开放的社会	4. Open Society
明初朱元璋倡导发展经济、轻徭薄赋的政策，使得全国的粮食产量比元代迅速多了两倍，永乐时期更甚，据《明史·赋役志》记载：“是时宇内富庶，赋入盈羨，米粟自输京师数百万担外，府库仓廩蓄积甚丰，至红腐不可食。”	In the early Ming dynasty, Zhu Yuanzhang advocated for economic development and policies of light taxation and reduced labor demands. As a result, the country's grain production rapidly doubled compared to the Yuan dynasty(1271-1368), and it increased even further during the Yongle period(1402-1424). <u>According to Ming History • Taxation and Labor Records, “At that time, the empire was prosperous, with taxes exceeding expectations. Millions of bushels of grain were sent to the capital, and the state granaries were so overstocked that some of the grain even spoiled from prolonged storage.”</u>
老百姓的物质生活得到保证，才有可能发展文化和提高精神生活。朱元璋深谙“武定祸乱，文治太平”的经验，曾诏谕中书省：“朕恒谓国之要，教化为先。教化之道，学校为本。”而图书作为传播知识和教育的工具，地位自然被提升。	Only people’s material well-being is guaranteed can they have the chance to develop culture and improve spiritual life. Zhu Yuanzhang understood well the principle of “using military force to suppress chaos and governing with culture to maintain peace.” He once decreed to the central secretariat: “I always believe that the essence of a country lies in education. The key to education lies in schools.” Therefore, books, as tools for disseminating knowledge and education, naturally gained elevated status.
同时，朱元璋还实行诸多对于文化的优惠政策，例如免去书籍、笔、墨等图书生产物料和农器的税收，这在以农耕经济为命脉的封建社会是不多	At the same time, Zhu Yuanzhang implemented various preferential policies for culture, such as exempting taxes on books, pens, ink, and other materials for book production and farming tools. This was rare in a feudal society that relied on agrarian economy. Notably, he ordered the Ministry of Rites to send envoys

见的，尤其是“命礼部遣使购天下遗书善本，命书坊刊行”，不仅通过让利于民来刺激书业的发展，更由中央政府组织，从事自上而下的图书刊刻活动，继而形成了日后的官刻、私刻及坊刻三大刻书体系。	to purchase rare and valuable books nationwide and mandated printing houses to publish them. This not only stimulated the book industry by benefiting the people but also initiated top-down book printing activities organized by the central government. Consequently, this led to the formation of the three major book printing systems of official, private, and commercial printing.
明代的图书审查制度相较于宋元也较为宽容，基本不限制刊刻人员，以至于达官显贵、读书士子、太监佣役，只要财力所及，皆可刻书。相较于官刻的服务对象主要为统治者及官员，私刻主要是满足文人、士大夫个人趣味的需求；坊刻出版的书籍因其通俗性，在社会上流通性强，最受百姓欢迎。徽派版画在明代多存在于坊刻体系，自然拥有广大的受众群体。	The book censorship system in the Ming dynasty was more tolerant compared to the Song and Yuan dynasties, generally not restricting those involved in printing. As a result, high officials, scholars, eunuchs and servants could all print books as long as they had the financial means. While official printing served rulers and officials, private printing catered to the personal interests of scholars and literati. Commercially printed books were popular among the general public due to their accessibility and widespread circulation. Hui-style Prints were mostly found within the commercial printing system during the Ming dynasty and thus had a large audience.
到了明代中期，资本主义萌芽、商品货币经济发展、手工业者和市民阶层的不断扩大、通贩贸易频繁使得有能力购买书籍的人越来越多，交易手段也变得方便快捷，人们对书籍的要求也越发提高，题材更加通俗化，书籍装潢更为考	By the mid-Ming dynasty, the budding of capitalism, the development of a commodity-based economy, the expanding artisan and citizen classes, and the increasingly frequent trade all contributed to a growing population capable of purchasing books. With the convenience of trade methods, people's demands for books also increased. Books became more popular, their content more accessible, and their appearance more refined. Not only did books contain more illustrations,

究，书籍不仅有更多的插图，对插图的艺术性也尤为重视。	but also placed greater emphasis on the artistic quality of illustrations.
在徽派版画兴盛的万历时期，戏曲小说因其通俗性和艺术性逐渐取代宗教成为民间主流题材的书籍。而徽派版画自身的刻印精工、线条柔美和文雅富丽的风格反映在戏曲小说题材的书籍插图中，包括对人物形态和心理刻画之细腻，注重通过线条栩栩如生地表现人物的姿态及表情，更是受到了当时百姓的喜爱。	During Wanli period(1572-1620) when Hui-style Prints flourished, folk operas and novels gradually replaced religion as the mainstream themes in popular literature due to their accessibility and artistic qualities. The exquisite craftsmanship, graceful lines, and elegant style of Hui-style Prints were reflected in the illustrations of folk operas and novels. This included delicate portrayals of characters' physical forms and psychological emotions, with a focus on using lifelike lines to depict their gestures and expressions. Such illustrations were highly appreciated by the common people at that time.
五、识字率	5. Literacy Rate
古代的识字率是推动版画发展的一个隐性因素。对于古代汉字，现在的人称其为繁体，其文章少有标点。今天的人若无一些古文功底，阅读古文会觉得晦涩难懂，学习门槛颇高，更不用说在教育普及率很低的古代社会。	The literacy rate in ancient times was an implicit engine driving the development of Prints. For ancient Chinese characters, known as traditional characters today, texts often lacked punctuation. Now, with little knowledge of classical Chinese literature, people will feel obscure and challenging to read ancient texts, which pose a higher barrier to learning, especially in ancient societies with low levels of education.

即使在中国古代识字率最高的清光绪年间，据美国学者 Evelyn Sakakida Rawski 于 1979 年发表的专著《Education and popular literacy in Ch'ing China》^①中表述：“1880 年（光绪初年）清代识字率民众识字率男人为 30%~45%，女人为 2%~10%，平均识字率在 20% 左右，这一比例不亚于英国和日本现代化以前的识字率。”此时的中国民众识字率是远不如今天的。而版画作为书籍插图可以帮助当时的人们更加形象直观地理解书中的内容，从而获取知识，理解情节。	Even during the Guangxu period(1875-1908) of the Qing dynasty, when literacy rate in ancient China were at its highest, according to American scholar Evelyn Sakakida Rawski in her 1979 book <i>Education and Popular Literacy in Ch'ing China</i>, the literacy rate in 1880 was 30%-45% for men and 2%-10% for women, with an average literacy rate of around 20%. This rate was comparable to the literacy rates in England and Japan before their modernization. At that time, the literacy rate among the Chinese population was much lower than it is today. Prints, as book illustrations, helped people of that time understand the content of books more vividly and intuitively, thereby acquiring knowledge and comprehending the plots.
第二节 徽派版画的历史	History of Hui-style Prints
一、初期萌芽	1. Emerging the Beginning
徽派版画从明中期一直到清中后期，历经四百余年，在中国的古版画史和艺术史上留下诸多的经典作品。徽州刻书	Hui-style Prints, spanning over four centuries from the mid-Ming dynasty to the late Qing dynasty, has left numerous classic works in the history of ancient Chinese prints and art. Huizhou has a long history of carving books since the Song Dynasties. In the fourth year of

历史悠久，自两宋已开始。南宋嘉泰四年(1204)，便有徽州知府沈有开刊刻的《宋文鉴》，以及南宋末年魏了翁刊刻的《九经要义》，但刊刻水平皆一般，也不知插图情况，无存本传世。	Jiatai reign in the Southern Song Dynasty (1204), there were <i>Anthology of Song Dynasty Literature</i> engraved by Shen Youkai, the governor of Huizhou, and later Wei Liaoweng's <i>Essential Meanings of the Nine Classics</i>, which, however, were of mediocre carving quality. It is unknown whether they included illustrations and no copies have been passed down.
现存最早的刻本为元末明初时期，绩溪石氏家刻本《武威石氏源流世家朝代忠良报功图》，尺寸 188 厘米 x267 厘米，图中人物多达千人，主要绘刻宋初大将石守信及其祖先的战功。图中的许多小块图像是由连续捺印的方式完成的，如旌旗、刀枪及某些连续成行的人马，形成一定规格的图式，幅面均在一至两米之间，并标以氏族名目，借以光宗耀祖，彰显家族气势。	The earliest extant carved work dates back to the late Yuan and early Ming periods: <i>Illustration of the Wu Wei Shi Family's Ancestral Lineage and Their Meritorious Deeds</i> carved by the Shi family of Jixi. This piece measures 188 cm*267 cm and features more than a thousand figures, primarily depicting the military exploits of Shi Shouxin, a prominent general in the early Song dynasty, and his ancestors. Many of the small images within the illustration were completed by continuous stamping, such as banners, weapons, and rows of soldiers and horses, creating a standardized pattern across the surface. The dimensions of the piece range from one to two meters, with the names of clans inscribed to glorify the family's heritage and demonstrate its prestige.
此外，画面的构图借鉴了汉画和魏晋时期的洞窟壁画，在一张纸上，分成若干段落，每段或用云或用树作为自然隔断，而故事的发展仍然是连续的，并用小标题加以说明。	Besides, the composition of the illustration draws inspiration from Han dynasty paintings and the cave murals of the Wei-Jin periods. On a single sheet of paper, the image is divided into several sections, each separated by clouds or trees as natural dividers, while the narrative continues uninterrupted, with small captions used to provide explanations.
早期的徽派版画还有明天顺六年(1462)歙西槐濒程孟刊本《黄山图经》，插图为四面	Early Hui-style Prints works also include <i>Illustrated Record of Mount Huang</i> carved by Cheng Meng from Huai Bin area of Shexi, in the sixth year of

合页连式，图中标出了黄山三十六峰，如天都峰、莲花峰、光明顶等，并显其大略方位，其画面也证明了徽派版画从早期就是走较为工细的风格，此书是现存最早刻画黄山的书籍。明弘治十二年(1499)刊本的《休宁流塘詹氏宗谱》是由明詹贵纂修，黄永暄、黄永升、黄永旻、黄永晟、黄永通等老一代的黄氏刻工所刻，插图的线条较粗也略显呆板。此外，明中期前后，徽派版画还有明正德年间刊本《余氏会通谱》及嘉靖三十年(1551)刊印的《欣赏编续》等。	Tianshun reign of the Ming dynasty (1462). Its illustrations, designed in four-sided hinge type, marked the 36 peaks of Mount Huang, such as Tiandu Peak, Lotus Peak, and Bright Summit, with their general locations manifested. This also prove that Hui-style Prints have always embraced a relatively delicate style since its early days. This book is the earliest extant publication to depict Mount Huang. Another significant work is <i>the Zhan Clan Genealogy of Liutang, Xiuning</i>, published in the 12th year of the Hongzhi reign of the Ming dynasty (1499). This genealogy was compiled by Zhan Gui and carved by Huang Yonggao, Huang Yongsheng, Huang Yongmin, Huang Yongcheng, Huang Yongtong and the older generation of Huang family artisans. The illustrations in this book feature relatively thick and slightly stiff lines. In addition, around the mid-Ming period, other notable Hui-style Prints also cover <i>Genealogy of the Yu Clan</i> published during the Zhengde reign and <i>Continued Collection of Appreciation</i> printed in the 30th year of the Jiajing reign (1551).
二、走向巅峰	Reaching the Peak
明代中期，此时版画的艺术水准经历了唐、宋、元之后达到了巅峰。这种巅峰表现在诸多方面。	In the mid-Ming Dynasty, the artistic level of Hui-style Prints reached its pinnacle, following the development of the Tang, Song, and Yuan dynasties. This peak was manifested in several aspects.
首先，在插图的题材和数量上——从佛经道藏、儒家经典、人文教化、文物考古，到诗词书画、戏曲小说、山水方志、肖像家谱、科学技术、建筑造像、医药占卜、口用杂书、启蒙应试，几乎应有尽有。	Firstly, in terms of the themes and quantity of illustrations---from Buddhist scriptures, Taoist texts, Confucian classics, cultural and moral education, cultural relics and archaeology, to poetry and calligraphy, drama and fiction, landscape records, portraits and genealogies, science and technology, architectural sculptures, medicine and divination, and miscellaneous popular books and examination guides.

其次，数量之大、题材之丰富、质量之上乘、应用之广泛均大有可观，也体现在其所刊刻的地域——南京、北京、建阳、武林、苏州、湖州、徽州等所带来的不同的插图风格，北京版画、建阳版画、武林版画、金陵版画、吴兴版画、苏州版画、徽州版画等相互交替竞争和影响。	Secondly, the significant increase in quantity, richness of themes, high quality, and wide range of applications were also reflected in the geographical regions where they were published - Nanjing, Beijing, Jianyang, Wulin, Suzhou, Huzhou, Huizhou, and so on, which brought about different illustration styles. Beijing Prints, Jianyang Prints, Wulin Prints, Jinling Prints, Wuxing Prints, Suzhou Prints, and Hui-style Prints alternated, competed, and influenced each other.
再次，各地刻工的交流打破了地域的限制，特别是明初的徭役制度对于工匠施行“住作匠”和“轮换匠”的方法，使得刻工们从各自的原驻地来到京城入内府刻书，也便于他们进行地域技艺和风格的交流。到了万历年间，这是中国古代版画重要的分水岭时期，之前的版画几乎是绘、刻为一人。	Thirdly, the exchange of craftsmen across regions broke down geographical barriers. Especially in the early Ming Dynasty, the corvée system imposed the methods of “resident craftsmen” and “rotational craftsmen”, enabling engravers to come to the capital from their respective places of origin to carve books in the imperial palace, which also facilitated their exchange of regional skills and styles. By the Wanli period, this era marked a significant turning point in ancient Chinese prints, as prior to this, the processes of drawing and engraving were almost always done by the same individual.
而此时，由于市场竞争，画家大范围地介入到绘制版画的行列中，画家与刻工开始分工，版画的艺术水准得以提升。	At this time, due to market competition, painters were extensively involved in the production of prints, and began to perform their own duties with engravers, which improved the artistic level of prints.
在社会文化方面，戏曲、小说等文学形式高度繁荣，这类书籍也颇受民众喜爱，被不断刊印。有些经典的文学书籍出现了几种甚至几十种不同版	In social and cultural aspects, literary forms such as drama and novels flourished greatly, with such books enjoying immense popularity among the public and being continuously reprinted. Some classic literary works were published with several, or even dozens, of different illustrated versions, including simplified

本的插图，如简本、繁本、新编、后续、评本、选本，原刊和翻刻的不同导致了插图的各异。即使是同一个版本，画、刻、印的技术水平及物质条件的优劣，也会使得插图的质量和风格有明显差异。有了差异，自然就有比较。外加当时处于商品经济的萌芽，书籍业竞争激烈，书商们为了取得市场竞争力，将书籍设计得越发精美，例如将之前延续的宋版书版面设计进行改进，将宋本中参差不齐的文字排列改为工整对齐；在书中增加大量的插图，“无绣像不成装”便是这个时期的写照。	editions, elaborate editions, new compilations, sequels, annotated editions, and selected editions. The variations between the original prints and reprints resulted in differences in illustrations. Even within the same edition, the quality and style of the illustrations could vary significantly due to the technical proficiency in painting, engraving and printing, as well as the quality of materials used. These differences naturally led to comparisons. Furthermore, during this time, with the emergence of commodity economy, the book trade became highly competitive. To gain a competitive edge, booksellers made their books increasingly exquisite. For instance, they improved upon the previous layout designs of Song Dynasty style, refining the uneven text alignment of Song prints into neat and orderly arrangements. They also added a large number of illustrations to the books, leading to the saying “a book is not complete without illustrations,” which became emblematic of this period.
作为明代一大刻书中心，徽派版画因其细腻的画风、优美的线条、注重细节刻画以及高超的刻印技术在万历年间崛起，并影响到其他版画流派。	As a major book-printing center in the Ming Dynasty, Hui-style Prints rose to prominence during the Wanli period for its delicate painting style, graceful lines, attention to detail, and superior engraving and printing techniques, influencing other prints schools.
据明《（嘉靖）徽州府志》记载，到明嘉靖之前，歙县已经“刻铺比比皆是，时人有刻，必求歙工”。明代学者胡应麟曾评价徽派版画为“近湖刻、歙刻骤精，遂与苏、常争价”。	According to <i>Annals of Huizhou Prefecture (Jiajing Period)</i>, by the Jiajing period of the Ming Dynasty, printing shops had “sprung up everywhere in Shexian County, and people would seek craftsmen here whenever they needed engravings done.” Ming scholar Hu Yinglin once praised Hui-style Prints as “recently becoming exquisite, and competing in price with those from Suzhou and Changzhou.”

收藏家、诗人谢肇淛评价“今杭刻不足称矣！金陵、新安、吴兴三地剞劂之精者，不下宋版，楚、蜀之刻皆寻常耳”。	Collector and poet Xie Zhaozhe commented, “Nowadays, Hangzhou Prints are nothing to boast of! The quality of engraving in Jinling, Xin'an, and Wuxing is no less than that of Song editions, while those of Chu and Shu are quite ordinary.”
陈振孙的《直斋书录解题》为《忘筌书》所撰题解“新安所刻书，凡八十八篇。与《馆阁书目》《诸儒鸣道集》及余家写本皆不同”。宋宏皓《松漠纪闻》附洪遵跋“先忠宣《松漠纪闻》，伯兄镂版歛越”，这些都是对徽派版画很好的赞誉。	Chen Zhensun's <i>Commentary on the Booklist of Zhizhai</i> mentions, “<i>Wang Qian Shu</i>(<i>Forgetting the Net</i>) was printed in Xin'an, consisting of eighty-eight volumes. It differs from Library Bibliography, Collection of Confucian Scholars, and the manuscript in my own collection.” Song Honghao's <i>Chronicles of the Pine and Desert</i>, with an afterword by Hong Zun, also praises Hui-style Prints, stating, “My elder brother engraved it on blocks in Shexian and Yue.” These references all speak highly of Hui-style Prints.
<u>首开徽州戏曲版画先河的是万历十年（1582）刊刻的《目连救母劝善戏文》，这是一个与传统徽派版画细腻、精工和富力的特点截然不同的作品。</u>	<u>The pioneering work of Huizhou opera Prints was <i>Mulian Rescues His Mother: An Opera Promoting Virtue</i>, published in the 10th year of the Wanli (1582). This work was markedly different from the traditional Hui-style Prints characterized by elegance, elaboration, and abundance.</u>
二十年后，由黄玉林镌刻的《新镌仙媛纪事》被郑振铎评价为“由粗豪而变隽秀，由质直变为婉丽，盖徽派刻工风转之始也”。	Twenty years later, <i>Newly Engraved Tales of the Immortal Maidens</i>, engraved by Huang Yulin, was praised by Zheng Zhenduo as “a shift from roughness to elegance, from straightforwardness to gracefulness, marking the beginning of the stylistic transformation of Hui-style Prints.”
<u>由此，徽派版画形成了刀法精细入微，线条秀劲流畅，构图主次分明、虚实结合、动静相照、简繁互衬的总体艺术风格。</u>	<u>As a result, Hui-style Prints have developed a distinct artistic style characterized by exquisite and meticulous carving techniques, elegant and flowing lines, and compositions with a clear hierarchy, a blend of abstraction and concreteness, a harmony of movement and stillness, and a contrast of simplicity and</u>

	<u>complexity.</u>
徽派版画的刊刻人数也逐渐增大，从单人刻的《王李合评北西厢记》《昆仑奴》《李卓评本玉合记》《人镜阳秋》等，到多人合刻的《古列女传》《闺范图说》《女范编》《明状元图考》《方氏墨谱》《程氏墨苑》等，无一不是书籍插图的经典之作。	The number of engravers involved in Hui-style Prints gradually increased over time. Early works such as <i>Wang and Li's Commentary on the West Chamber</i> , <i>The Kunlun Slave</i> , <i>Li Zhuo's Commentary on Yu he Opera</i> , and <i>The Mirror of Humanity's Morality</i> were carved by a single artist. Later, collaborative efforts produced classics like <i>The Ancient Biographies of Exemplary Women</i> , <i>Illustrated Manual of Virtuous Women</i> , <i>Collection of Women's Virtues</i> , <i>Illustrated Records of Ming Dynasty's Top Scholars</i> , <i>Fang's Ink Manual</i> , and <i>Cheng's Ink Garden</i> —all masterpieces of book illustration.
《人镜阳秋》中的插图，虽是黄应组一人镌刻，却是一篇巨著，无论人物面貌、屋宇栏楯、山峦树石以及一切的园林或是室内的陈设，都是精心地运刀，纤毫不苟。	The illustrations in <i>The Mirror of Humanity's Morality</i> , although engraved solely by Huang Yingzu, are monumental works. Every detail, from the expressions of the characters to the architecture, mountains, trees, stones and even the gardens and interior furnishings, is meticulously carved with precision and care.
《程氏墨苑》由黄璘、黄应泰、黄应道刻，其插图不仅有 450 幅之多，还包括了 55 幅彩色插图，在当时极为罕见，它不仅是徽派版画的重要代表作，也是中国古代艺术水准最高的墨谱，与《方氏墨谱》《方瑞生墨海》《潘氏墨谱》并称为明代万历年间的“四大墨谱”，堪称“国宝”。	<i>Cheng's Ink Garden</i> , engraved by Huang Lin, Huang Yingtai, and Huang Yingdao, is another exceptional example. It contains over 450 illustrations, including 55 color illustrations, which were extremely rare at the time. This work is not only a significant representation of Hui-style Prints but also one of the highest achievements in ancient China. It stands alongside <i>Fang's Ink Manual</i> , <i>Fang Ruisheng's Sea of Ink</i> , and <i>Pan's Ink Manual</i> as one of the “Four Great Ink Manuals” of the Wanli period, and is rightly regarded as a national treasure.
三、步入尾声	Approaching the End

明末清初，承明余绪，徽派版画出现了两部在中国版画史上具有重要地位的作品，一部是旌德刘荣、汤尚、汤义刻，萧云从绘图，张万选刊本的《太平山水图画》；一部是汤复上（又名汤用先）刻，萧云从绘图的《楚辞·离骚图》。	In the late Ming and early Qing periods, building on the legacy of the Ming Dynasty, two works of Hui-style Prints emerged that were of great significance in the history of Chinese Prints. One is <i>Pictures of the Scenery of Taiping</i> engraved by Liu Rong, Tang Shang and Tang Yi of Jingde, illustrated by Xiao Yuncong, and published by Zhang Wanxuan; the other is <i>Illustrations of Li Sao from Chu Ci</i> engraved by Tang Fushang (also known as Tang Yongxian) and illustrated by Xiao Yuncong.
此外，还有若干徽派风格的作品出现，如旌德鲍承勋所刻《扬州梦》、《秦楼月》等戏曲剧本插图，精丽典雅，被认为是徽版版画的殿军。	Additionally, several other works of Huizhou style appeared during this time, including illustrations for opera scripts, <i>Dream of Yangzhou</i> and <i>Moon Over Qinlou</i>, engraved by Bao Chengxun from Jingde, which were considered elegant and exquisite, and often regarded as the last great achievements of Hui-style Prints.
乾隆年间水香园本的《古歙山川图》，以及徽州地方志和关于黄山的插图，也都有其特色。一些著名的刻工，如黄顺吉、刘荣、汤尚、汤义、蔡思璜、谭一葵等，亦能不负名工之誉。这些使得徽派版画在清乾、嘉之前，仍出现了短暂的繁荣。	<i>The Ancient She County Mountains and Rivers Illustrations</i> in Shuixiangyuan edition during the Qianlong period, along with local chronicles of Huizhou and illustrations of Mount Huang, also exhibited distinctive features. Renowned engravers such as Huang Shunji, Liu Rong, Tang Shang, Tang Yi, Cai Sihuang, and Tan Yikui lived up to their reputations as master craftsmen. All these contributed to a brief prosperity of Hui-style Prints before the Qianlong and Jiaqing reigns of the Qing Dynasty.
<u>清道光以前，徽派版画除书籍插图外，另有一个流行用途是运用于避邪图、吉祥图、神佛图、绣花图、酒牌叶子、龙凤喜帖等多方面。因是单幅，</u>	<u>Before the Daoguang period of the Qing Dynasty, in addition to book illustrations, Hui-style prints were also widely utilized in various applications, including talismanic designs, auspicious motifs, religious iconography, embroidery patterns, drinking game plates, and dragon-phoenix wedding announcements. These</u>

版小轻便，多随印随卖。	prints were usually single sheets, small and portable, and often sold immediately after printing.
清晚期，随着西方印刷术传入中国，石印本、铅印本、照相版、影印版开始取代工艺烦琐的雕版印刷，使得徽派版画失去了主流市场及呈现的载体。	In the late Qing period, with the introduction of Western printing technologies into China, lithography, typography, photoengraving and photographic reproduction began to replace the cumbersome prints process. This shift caused Hui-style Prints to lose their mainstream market and primary medium of expression.
此外，延续多年的“太平天国”与清王朝的战争使得徽州迭遭兵火、民生凋敝，阻碍了徽派版画的发展。	In addition, the years-long war between the Taiping Heavenly Kingdom and the Qing Dynasty resulted in repeated devastation of Huizhou, with widespread destruction and suffering among the people, further hindering the development of Hui-style Prints.
虽然直至民国，歙县乃至徽州仍继续版刻志书、宗谱，但规模与质量，跟清中叶之前皆不在一个艺术水准。	Although the engraving of local chronicles and genealogies continued in She County and even Huizhou until the Republic of China, their scale and quality were no longer on par with the artistic standards as before the mid-Qing Dynasty.
徽派版画的特点	Characteristics of Hui-style Prints
题材直接影响画面的呈现，而戏曲、小说、宗教题材的插图又多以人物造型为主，人物画一直是中国绘画中技术颇高的种类。	The subject matter directly affects the presentation of artwork, and illustrations of opera, novels and religious themes are mostly dominated by character depictions. Figure painting has always been a highly skilled genre of Chinese painting.
徽派版画对于人物的描绘可以用郑振铎先生的评价——“它有力地扶持着中国人物画的优秀传统。这个传统在号称‘正统派’的中国绘画里摇摇欲坠，‘为细已甚’的。”	As for the portrayal of figures in Hui-style Prints, it can be aptly described by Mr. Zheng Zhenduo's evaluation: "It strongly supports the excellent tradition of Chinese figure painting. This tradition is teetering in the so-called 'orthodox' Chinese painting, which has become overly meticulous."
徽派版画的风格，相比于	Compared with the simplicity and ruggedness of

早期建安、金陵插图的质朴粗犷，一开始便有“绘必求其细、工必求其精”的特点。	early Jian'an and Jinling illustrations, Hui-style Prints had the characteristics of “seeking delicacy in painting and refinement in craftsmanship” from the very beginning.
除了继承了很多传统的版画特点，如注重线描、突出人物、构图饱满、不留空白、注意装饰效果、一笔不苟、讲究诗情画意、情景交融等，也注重与中国画的结合，运用了点、染、皴、擦等技法。	<u>Hui-style Prints, known for its integration with traditional Chinese painting techniques such as dotting, shading, texturing, and rubbing, also inherited many traditional woodblock printing features—such as an emphasis on line drawing and figures, full and balanced compositions with no blank space, meticulous decorative details, precise brushwork, and a harmonious blend of poetic imagery and emotional depth where scenes and emotions are seamlessly intertwined. These techniques and features not only highlight the technical mastery of Hui-style Prints but also reflect its deep connection to Chinese cultural and artistic traditions.</u>
而徽州的刻工不仅是技术精良的镌刻者，对于绘画也是极有修养的。毕竟没有高深的绘画修养，便不能把握得住整个画面的布局，如每一棵树、每一株花草、每一个人物的形态变化等。他们有时复刻古典画或当时画家们的画稿，有时也自己创作。他们自己往往就是很高明的画家。	The engravers of Huizhou were not only highly skilled but also deeply cultivated in painting. Without a profound understanding of painting, they could not have mastered the overall layout of a composition, including the variations in the shapes of each tree, each plant, and each figure. Sometimes they would reproduce classical paintings or the drawings of painters at that time, and other times they would create their own works. These engravers were often highly accomplished painters themselves.
从具体来看，画面的布局是雅致和工整的，线条是细腻而匀称的，小若针尖，大似泼墨山水，刚劲柔和，无施不宜。刚若铁线，柔若游丝。	<u>Specifically, the layout of these prints is elegant and well-organized, with lines delicate and balanced. Some are as fine as a needle tip, while others evoke the grandeur of splash-ink landscapes, combining strength and softness with each stroke placed thoughtfully. Tough as a iron wire, yet soft as a hair spring.</u>

人物的身躯和脸蛋儿是有那么一套“谱子”。美人儿个个都是鸭蛋脸，粉装玉琢，看着美丽极了，增之一分则太长，减之一分则太短。武将威武之至，文官庄严雍穆。	There was a certain “formula” for the figures' bodies and faces. <u>The beauties all had oval, egg-shaped faces, like finely crafted porcelain, and appeared stunningly beautiful---adding an inch would make them too long, while subtracting an inch would make them too short. The generals appeared mighty, and the officials dignified and solemn.</u>
自千门万户的皇宫到老百姓的草庐茅舍都被美化了，都像是世外桃源，自有那么一套“谱子”，甚至是水波的回旋、山云的舒卷、奇石的嶙峋、古树的杈丫也自有那么一套“谱子”。看不出时代，看不出地域，但从那些“谱子”里却幻化出千千万万的美妙的事物和景色来，如《闺范》。	Everything, from the grand palaces to the humble cottages of common folk, was idealized, like a utopia, following a certain “formula.” Even the swirling of water, the rolling of mountain clouds, the ruggedness of strange rocks, and the branches of ancient trees all adhered to this “formula.” It was impossible to see the specific time and place, but countless marvelous things and scenery emerged from those "formulas", as those found in <i>Rules for the Inner Chamber</i>.
虽然徽派版画以富丽精工、静穆典雅的独特风格著称，但在细致中也会有所变化。比如以黄氏刻工为主的版画风格大致可分为两个时期。	Although Hui-style Prints are renowned for its unique style of richness, refinement, serenity, and elegance, there are also variations within its intricate details. For instance, the Prints style, predominantly associated with the Huang family of engravers, can be roughly divided into two periods.
前期，画面的构图多取近景，突出人物及主要元素，重视人物心理的描写，如《人镜阳秋》；	In the earlier stage, the compositions mostly took close-up views, highlighting the characters and main elements, with particular attention given to the psychological portrayal of characters, as seen in <i>The Mirror of Humanity's Morality</i>.
而后期多偏向景物描绘，人物处理方面与前期相比显得较小，但是绘、刻的质的方面不变，人物与环境更加融合，	While in the later stage, the emphasis shifted towards landscape depictions, and figures were rendered smaller compared to the earlier works. However, the quality of drawing and engraving remained unchanged,

如《白雪斋选订乐府吴骚合编》，这是由于徽州的刻工去了江浙地区，将原先的技术和审美与当地的技术和审美结合后产生的风格变化。	and the integration of figures and environment became more seamless, as seen in <i>The White Snow Studio's Selected Collection of Music and Poetry</i>. This stylistic change occurred as Huizhou engravers moved to the Jiangsu and Zhejiang regions, where they blended their original techniques and aesthetics with the local styles.
如果说前期的作品用“精工”来定位的话，那么后期的作品则趋向“精巧”，而“精巧”这一特征恰恰是明天启到崇祯年间的主要特征，也标志着明末新的造型样式的到来。	If the early works could be defined as “exquisite craftsmanship”, then the later works tended to be “delicate”. This shift towards “delicacy” precisely marks the main feature from the Tianqi to Chongzhen periods, signaling the arrival of a new stylistic approach in late Ming Dynasty.
这时版画的内容不仅有娇小的女性以及香馥馥的室内生活，还有描写古代尊彝、习武、兵法、耕种科技、地理园林等方面的内容，如黄诚之与刘启先合刻的《忠义水浒传》和黄子立刻的《水浒叶子》，皆将水浒中的英雄雕镌得独具特征，打破了千人一面的陈旧套式。	During this time, Prints not only depicted petite females and fragrant indoor scenes but also included portrayals of ancient ceremonial vessels, martial arts, military strategy, agricultural technology, geography, and gardens. As examples of <i>Water Margin</i> co-engraved by Huang Chengzhi and Liu Qixian, and <i>Drinking Game Plates of Water Margin</i> by Huang Zili, both carved heroes in the Water Margin with distinctive characteristics, breaking away from the conventional portrayal.

注：划线部分为报告正文中选取的案例。